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ISSUE #47
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THE OUTSIDE
January 2000

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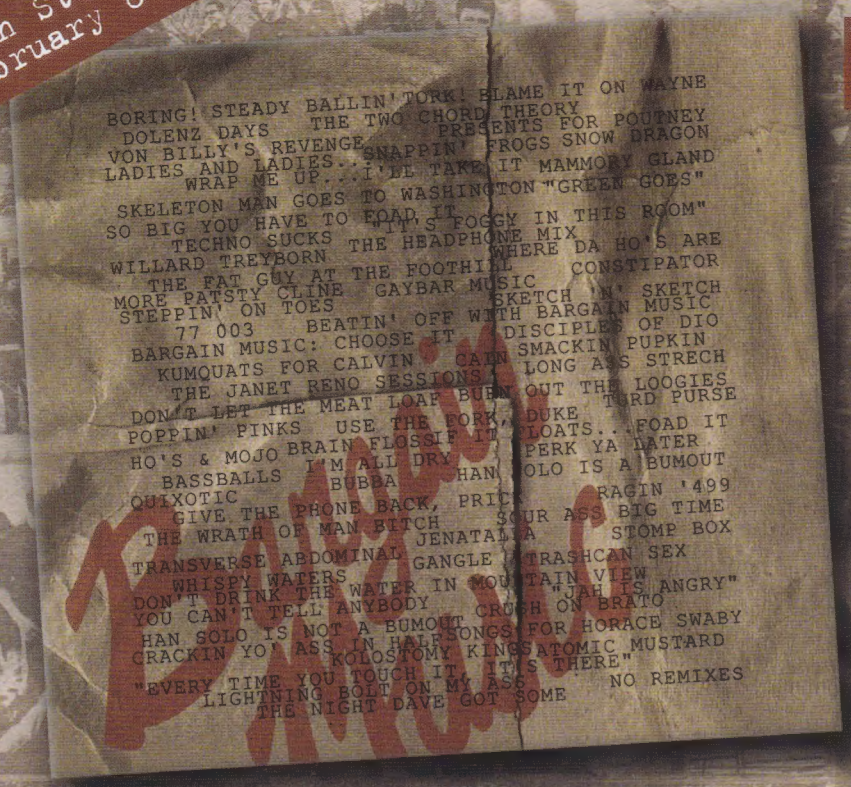

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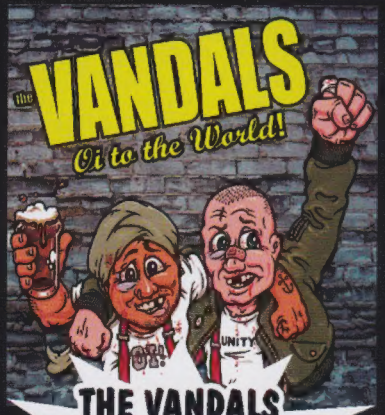

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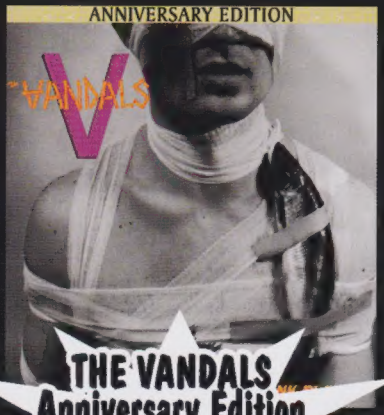

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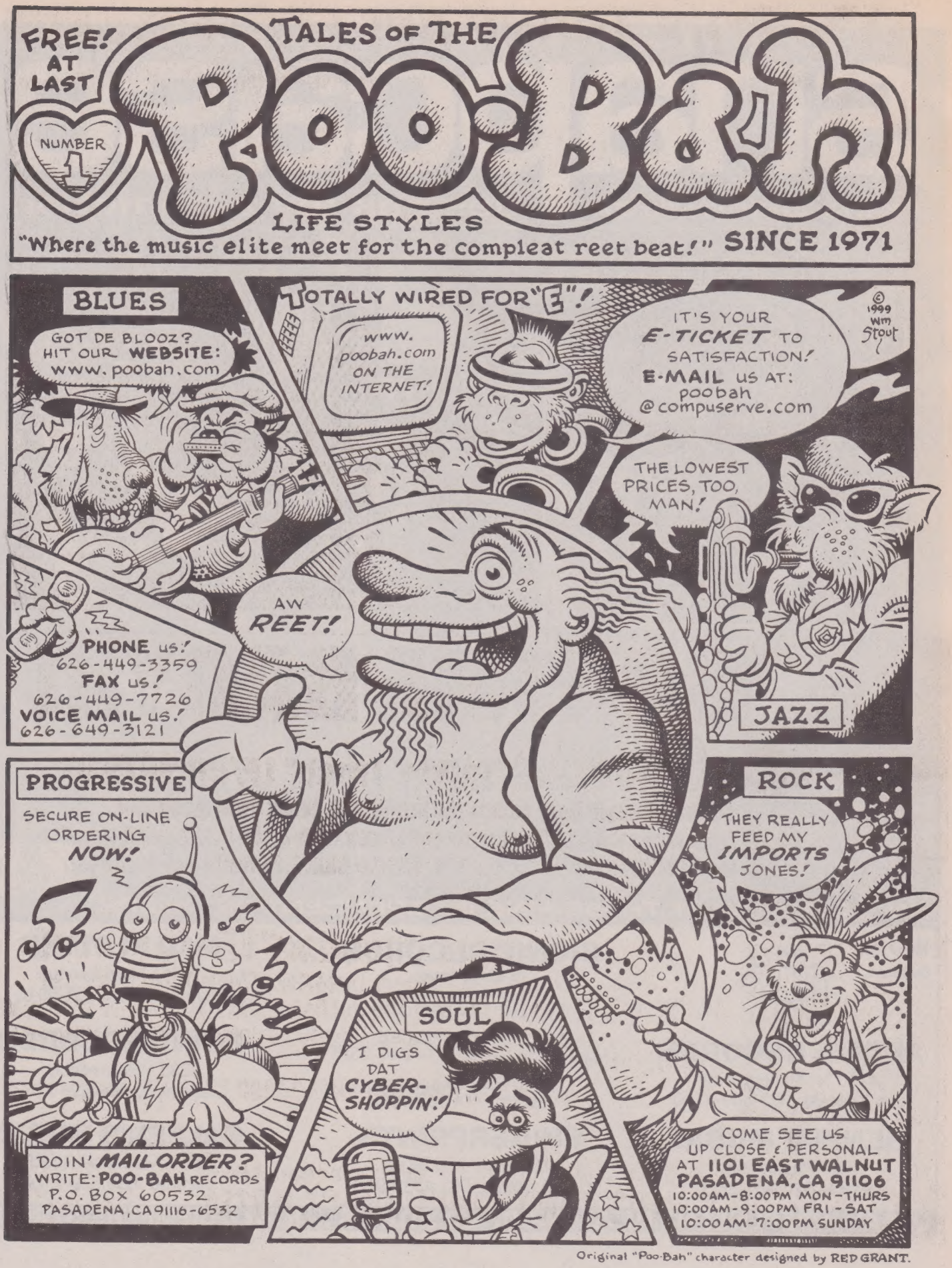
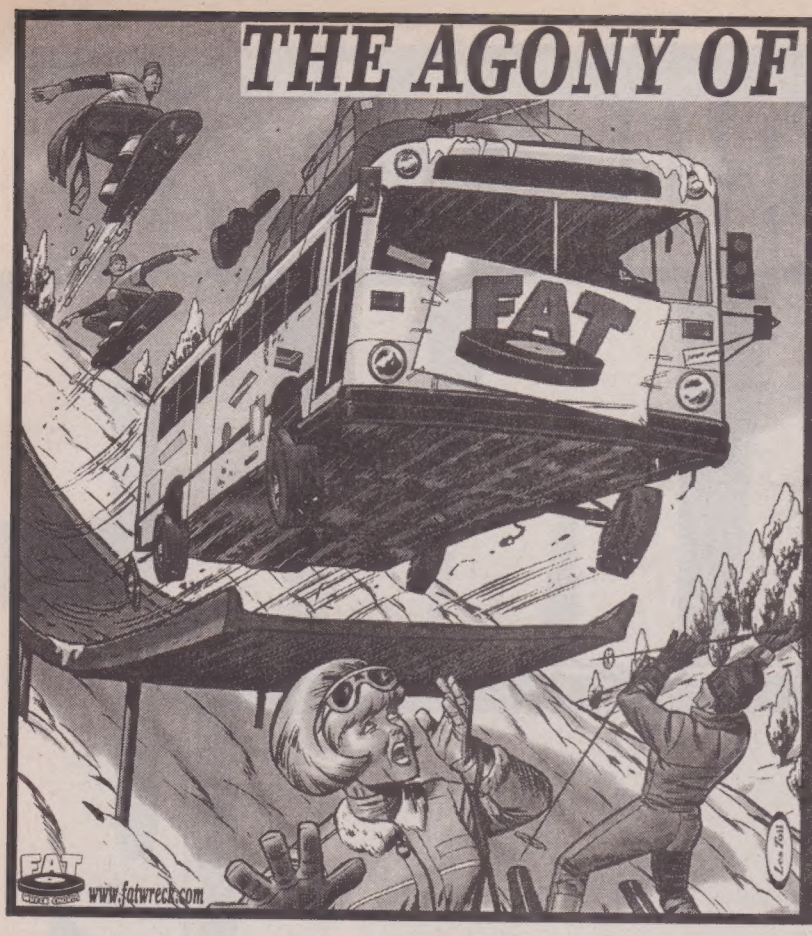


Original "Poo-Bah" character designed by RED GRANT.

THE AGONY OF DEFEAT TOUR '00



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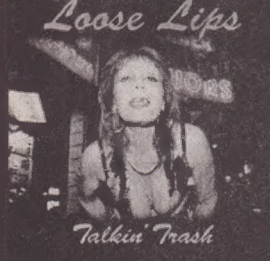
IT'S GO TIME BABY!!!



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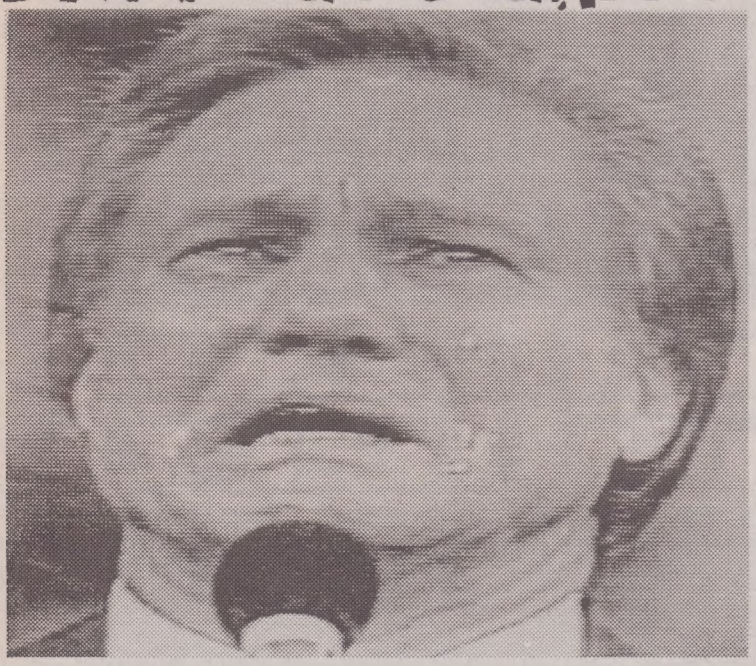

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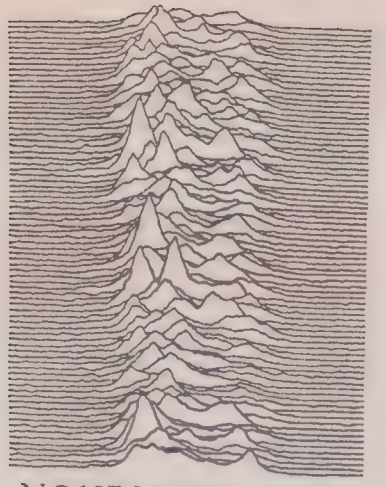

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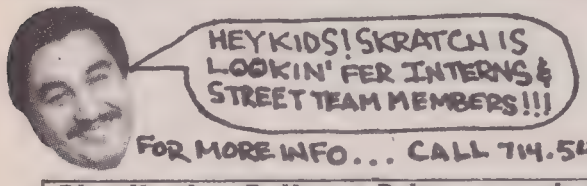

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I have very little words of wisdom tonight for you kids. Floss regularly. Appreciate what you have. Don't take things for granted. And if you have a bag of Reese's Pieces don't tell your friends about it. Thank you and eat my shorts.
Yours Truly, Scott, SKRATCH

The editor does not necessarily share the opinions expressed in this publication. Who gives 2 fux about the editor, anyhow?

MORE PLOPS IN OUR MAILBOX

favorite quote from our crapbox:

"I mean, printing someone's letter and not answering it, and allowing this person to look like a fool, just b[illegible]use he's new to punk rock, is cruel."

Subject: Son of a son of a Sailor.
Sent: 12/25/19 9:27 AM
Received: 12/29/99 6:50 PM
From: Patrick Mac Pherson, confronthardcore@hotmail.com

When are you gonna have Steve Rambo's butt dong n your rag?

Patrick,

When are you gonna have something nice to say? That's not very nice. Now, don't make me raise my voice. Shame on you! I like "Rambo" and "First Blood" was a bonafide classic, baby!

Signed Stupidly,
Scott, SKRATCH

Subject: the poor little goth kid...
Sent: 12/28/19 11:23 PM
Received: 12/30/99 11:53 AM
From: David c. eads, david160@juno.com

Hey scott, what's up? my name is david, and i work at a local music store where i live, and we carry skratch on our "for free" rack. SO, i read it all the time when i'm supposed to be working... and i've been reading your mail/responces article, cause it was the last thing left, that i hadn't read. when i came across the letter from the poor little goth boy who wrote you asking how he could go more punk.. and i think that you at least could've wrote the kid back... i mean, what is this? did you print it cause it's supposed to be funny? i know how hard transitions can be, and i don't mean to be rude, cause i like your mag a lot.. but c'mon, don't mock people who just want to be part of the scene. you could've at least told him it's the Drop KICK murphy's... i mean, printing someone's letter and not answering it, and allowing this person to look like a fool, just because he's new to punk rock, is cruel.

i liked most of your responces,(especially the madcap one in issue #44...) but printing this poor kid's letter and making him look stupid was sort of childish. and if you didn't write him, give me his address and i will... cause it's not everyday that a goth tries to go punk. and i will be glad to help him... so hook me up with an address or something/

but on a lighter note, i did enjoy the rest of the magazine, and i still think that your a cool guy, scott , and i think skratch is one of the raddest punk mags out there. And i'm goin now so later.. and keep rollin out the skratch

seeya,
david rockett

David,

I'm concerned about your general work and living environment. And furthermore, all the the health issues regarding working aside potential anti-cleansing punk rockers. I hope you do not sleep by the cash register. Not a good way to catch some zzzz's. Your work ethic is very questionable too. I'm sure your boss (some stupid punk rock guy with rotting teeth or some corporate Mad Platter suit in tie head honcho type will be unhappy with you perusing our pages when you should be sorting out the New Releases bin making certain the Allanis Morrisette is eye level.

I agree that I should've responded to the up and coming punk rocker. However, I have no advice for I like urban music. Haven't you heard Punk is getting trendy man. Time for a change, I say. Dressing in bright blue's and yellow's is cool. I only wear Ecko and Fubu, foo. Ya' know the shirts with phat rhinos on em'? Better Check yo self. And the kicks homey--straight outta Brooklyn. Word. Sleep on the Creepers and hang with yo peeps.

I'm glad you think I'm a cool guy especially since you never met me. I'm sure you're a cool guy too with a big heart like 2Pac. Remember, punk is out homey.

Big ups!
Scott, SKRATCH

Subject: your zine
Sent: 12/11/19 5:33 AM
Received: 12/10/99 11:58 AM
From: Espinoza, Edward, Edward.Espinoza@transamerica.com

Hey whats the deal, Been reading your zine for quite some time now,And I realy enjoy it..I like reading the live reviews,the band interviews some of the editorials and some of the CD reviews, xcept for most of the metal reviews,Usualy they're always ragging on most of them especialy the Black Metal reviews,I don't know why these labels like Century Media (Good people)still send you guys material.You think next time you do a metal review maybe you can get somebody that likes metal review the CD. There is more to life than some of this pop/ska punk you guys rave about so much,Don't get me wrong i like a lot of that to but i think enough is enough,How about some more interviews with Hardcore bands(by the way loved the 25 ta life interview) or some interviews with Metal bands (loved the KISS interview, How about an interview with Hatebreed or Beteer than a thousand or Strife or Cradle of filth or Emperor or Dimmu Borgir or VENOM thats right VENOM baby,Or something on old punk bands that are still around since back in the day like Final Conflict, 7 Seconds,Dr.Know, Ill Repute, Batallion of Saints, D.R.I., T.S.O.L., Exploited, etc, etc, IAnyways enough bitching,
Keep the faith.,
Edward Espinoza @ Transamerica.com

Hey Ed,

Are you the guy Green Burrito named the "Big Ed" burrito from. Surely, there's many Ed's in this world but, I just thought I'd check.

It appears you do a fair amount of speed when letter writing. In some states (excluding Texas and Maine) you could be fined or do jail time for excess of commas in a sentence. I counted about 16 in one sentence. In Washington that's a felony, my friend. In between all these commas and so called "sentences" your message hits home like an ice cream truck crashing into a Veteran's hot dog stand. We have a very good metal guy who reviews metal and likes metal. MikeSos is his name. In fact, you will find some flesh-ripping interviews to come like Snapcase, Cannibal Corpse, and other terror-rific skull cracking bands. Hell shall pay no mind.

The SKRATCHarium toxin feeder,
Skott, SKRATCH

SKRATCH,
Just for the record, the new style, a.k.a handwritten, doesn't really work. it is extremely hard to read and far from visually pleasing! for the love of god, bring back type!

still yer pal,
xo tristin
Lookout! Records

Hey Tristin!

Just because you wanted it we're bringing back the type! lol.. That was the Y2K issue just a one time thing...Y2K no computers, so no type! =)

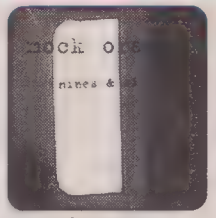
Hey heard about the fire, hope all is ok with you guys. Let us know what's up and if you need anything at all just let us know!

James, SKRATCH

Dear SKRATCH,
Hi. Would it be possible for me to get a copy of the cd you put called "classic emo-core punk rock from the midwest?" The music store that carries your mag is out of the cds. (The store near me I meant). One of the employees @ the record shop suggested I write to you and see if I could get a copy. Please let me know.

Thank You,
Tiffany Frunnel

SAY YES!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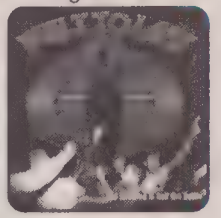
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List 3 substitutes here: 1._____ 2._____ 3._____

Dear Tiffany,

What on earth are you talking about? SKRATCH did not put out a release called "classic emocore punk rock from the midwest?" or "Classic Emocore Punk Rock From the Midwest". You must be mistaken. Good luck on finding this comp. It's not easy these days gathering up 20 or 30 good "classic emocore punk rock (bands) from the midwest" and putting them all on one disc. Must be a truly amazing find.

Your attention to detail is shocking Tiffany. It really helps when you can't name the store you went to or the employee's name at the store (by your house). I pray I never bump into you when needing directions while driving in Oceanside. Sounds like the Ocean hit you on all sides one too many times.

I do however recommend you checking out a great website a close friend of mine showed me once. This site had much to offer. One of your friends at the record store might know about it. Ask the guy with hair by the cd counter. He'll know. Oh, there is this shop that caters to Midwest classic emocore punk rock. It's near Kansas by a little fork in the road. I believe the website to ponder is http//:Classic emocore punk rock from the midwest/notSkratch/kalamazoo'scool/everdated a magician?/isthismicon/~cactus.com.

Cheers,
Scott, SKRATCH

To: SKRATCH

I've been picking up copies of your magazine at The Troubador in W. Hollywood and find it to be one of the most informative music magazines around. I've sent a copy of our cd to be reviewed becuase I find your reviews to be good, honest reviews. I know some of the bands and seen some of the bands you have reviewed and find them very accurate. Hope you enjoy the cd.

Kenny The Gardener,
Lunatics On Parole

BOYCOTT RADICAL RECORDS!!
(An editorial from Stephen Jeffries, Managing Ed of TEST PRESS Magazine, NYC)

As the editor of a multi-national music magazine, and thousands of hits-a-week website, I have encountered a fair share of corruption, deception and misdeeds in a 20 year music business career.

Never before has a label such misrepresented itself or tried to dupe the record-buying public as New York's Radical Records has. A self-aggrandizing "Punk, Ska, Oil and Hardcore" label, Radical's sole purpose is to exploit not only their artists, but other labels and bands within their tired genres.

Instead of concentrating on selling records, Radical distributes hundreds of titles, more than 10X more records than they themselves release on the Radical imprint, making a majority of their money from other labels' hard work and established credentials, putting them through their own pseudo "Mom & Pop Store" pipeline, as opposed to popular chainstores or well-established, family-oriented retail outlets.

In addition, Radical Records runs a "College Radio Department", whereby they promote other independent bands and labels' product through their established pipeline of Music Directors at colleges across the country.

To call itself an independent label, when in actuality, Radical Records survives and indeed, thrives, by leeching off other labels in the Punk Oil etc. realm, is a gross misrepresentation of their being an "independent"; Radical only releases a handful of records a year on their own! Instead of giving their bands advances like normal record labels, Radical throws ALL of their bands on the road and expects them to work and tour year round.

Hence, I am asking you to Boycott Radical Records.

Although many Radical bands claim to have achieved semi-commercial success (ie: The Agents may be the most popular band in Rhode Island, but #1, they're ska-reggae, and #2...Rhode Island!; The Cuffs have played The Warped Tour and opened for Rancid; I.C.U. have performed at Lollapalooza and been featured on a JVC radio campaign; Sturgeon General has a song on a nationwide Corona Beer commercial and Blanks 77 could very well be one of the biggest Punk bands in the country, albeit underground), Radical has sold less than 1/4 million records all together in over 5 years of existence!

I say, let Radical Records Roll Over and Die, they're not going anywhere, the amount of records they sell will never impact on any important charts, be it Billboard, Soundscan, Gavin, etc. Why waste your time and energy opening email from a dis-oriented publicist named Johnny Chiba, or precious time listening to a new Radical Records sampler when you should be reviewing the new Jewel or Madonna soundtrack. Records that sell!! Should that not be your focus?

Boycott Radical Records or Die! Don't be supportive of a label whose inexorably indecent behavior means the death of an industry as we know it.

Thank you for passing along this message, God bless you and Happy Holydays.

FOR A TEST PRESS NEWSLETTER DETAILING RADICAL RECORDS TREACHERY, FEEL FREE TO WRITE WITH YOUR ADDRESS AND I WILL SEND IT TO YOU.

Your colleague in arms,
Steven Jeffries
Managing Editor, TEST PRESS

Dear Mr. Jeffries,

I beg you to please pull the stick out of your ass. Leave Radical Records alone. What did they do you? That's great they carry many releases and distribute a lot more records than they release on their own label. Big whoopee! Perhaps, they run a good business. If distributing records helps open doors to better distribution for one's record label, so be it. Why burst their bubble? Is this sheer jealousy that spouts from your kind words?

After reading your idiotic boycott letter, I picketed my local market for carrying too many pickles. I applaud Radical Records for their hard work and efforts and hope they boycott you when attepting to get distro for your next band in which you play lead Xylophone and Glockenspiel.

APPLAUD RADICAL RECORDS!

Your colleague without arms,
Scott, SKRATCH

Hey -

I just wanted to write and tell u how much I love "Soaked In Cinnamon" by Ultimate Fakebook - I listen to it over and over!!The rest of the cd is pretty good I'm just not a big punk fan , especially hardcore punk , I used to though (love punk) so I know a lot about it. Some of my favorites were Operation Ivy , Rancid (until they got trendy) , DFL , and of course the Sex Pistols who basically started the whole punk seen!! Well I hope I hear more from Ultimite Fakebook !! Thanx for the free cd!! See Ya!!

~ Lacee

Lacee,

Good to hear you enjoyed our cd from the "What'd You Expect For Free" comp series. I'm glad you enjoyed the pop sensations themselves. I believe they recently got signed! Keep your ears open.

Anyone who has questions, comments, or concerns regarding our free compilation cds, please get in touch at scottskratch@earthlink.net (subject:CDS).

Scott, SKRATCH

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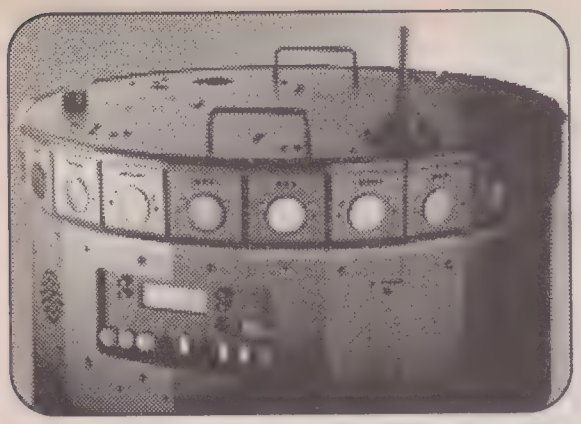


POST-GENRE MUSIC: The Future?

By G. Murray Thomas

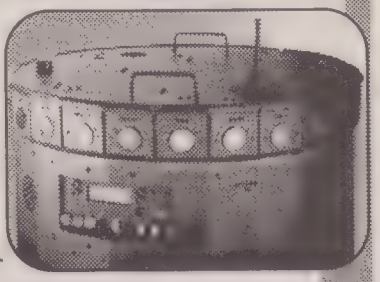
As a music critic, I constantly struggle to describe the music on the CDs I review. The easiest thing to do is assign each CD to a genre: Is it punk, jazz, alt-rock, rockabilly, what? Genres and subgenres are so narrowly defined these days that they can often serve as a complete description. If I say a disc is ska-punk, then all I need to add is whether it's good or bad, and my job is nearly done.

Occasionally, however, discs cross my desk, which are not so easily categorized. A CD can be kind of punky, kind of poppy, with heavy jazz overtones and Caribbean instrumentation, or some such. The thing is, these are usually the best, and most interesting, CDs.

The very best transcend genre altogether. They're just music, drawing on numerous influences, but in the end, just playing whatever sounds right at the moment. I call this post-genre music.

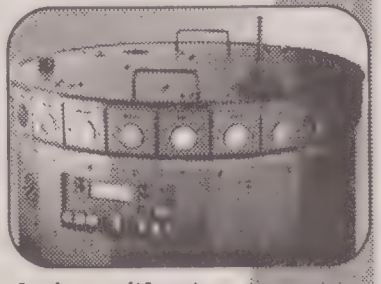
I am consciously calling it "post"-genre, in the sense of moving beyond genre. Genre is the defining characteristic of today's music. It determines which radio stations will (or won't) play your music, where it is placed in the record store, which charts it gets listed on; basically, any tune's chances of getting heard are determined by genre.

And genre is inherently restrictive. Genre is about rules; a song has to sound just this way to get in included in this genre. Therefore, genre is inherently opposed to creativity. Creativity is about breaking rules. The most creative, and interesting, music breaks (or ignores entirely) the rules of genre. That is why I feel that, in order to free music, in order to hear something new and interesting, we must beyond genre. Hence, post-genre.

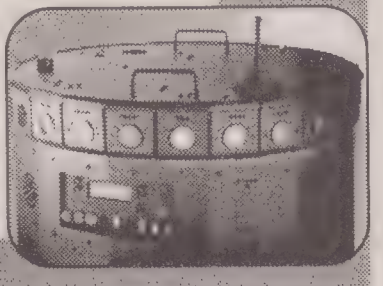


There are two basic forms of post-genre music. One takes the various elements of different genres, and mixes them up, refuses to be boxed in by them. The prime example of this type of post-genre music today is Beck. His music is a gumbo of styles (hip-hop, soul, folk, etc.), blended into a coherent whole, where each flavor yet retains its presence. But in this style, the various genres still show up, if only as identifiable ingredients in the stew. It may cross and blend genres, but it does not transcend them.

There is also pure post-genre music, music that simply ignores the notions and conventions of genre. I recently attended a show by the band Critters Buggin'. I have heard them labeled as a "noise" band, but what they played wasn't noise, or jazz, or anything particular. It was just music, music without boundaries, without labels. Five people on stage, playing together, playing whatever sounded right for the moment. Just playing.



That, I believe, is the future of music. Bring whatever sources, talents, inspirations you may have to it, but in the end, just play.



TOP TENS OF 1999:
the year of paranoia and cigars in all the wrong places

REID FLEMING'S BEST OF 1999

MR. BUNGLE California CD
GODFLESH Us and Them CD
ABHINANDA Rumble CD
AUS ROTTEN And now back to our...CD/LP
TURBONEGRO Darkness Forever CD
GUYANA PUNCH LINE Maximum Smashism LP/CD
NEUROSIS Times of Grace CD
DYSTOPIA The Aftermath CD
LE SHOK Everything

TEKOLOTE'S TOP TEN CDS OF 1999

1. Head Music - the London Suede
2. Breathe the Daylight - Sonichrome
3. Relish - Relish
4. Am I Pretty - Skypark
5. Fountains of Paradise - Loop Guru
6. Very Mercenary - the Herbaliser
7. Foxy - Foxy EP
8. Twinstar Radio - All the Madmen
9. Sugar Spun - Hollywood & Vine
10. Before You Were Punk 2 - Various Artists

SCOTT WULFESTEIG, PHOTOGRAPHER FOR LIFE

#10 go to see a cinema classic at theaters like the New Beverly, the Vine, or
the Silent movie all in L. A. or the bay in seal beach.
#9 dont go to a movie that has more than 7 explosions in the commercial
#8 dont buy anything that Courtney love is involved with
#7 listen to any good music. not just good punk, or good ska. good is good
#6 go to an independent record store and buy something your not sure about.
what the hell you might like it.
#5 look at the little movie ads when looking for a movie, not the huge full
page ads.
the bigger the ad the crappier the movie
#4 read Skratch Magazine religiously, and do whatever the staff tells you to.
#3 go rent or buy the original of anything before you go buy or see the Epic
Remake.
9 out of 10 the original is better.
#2 do whatever you can to get Kroq off the Air
#1 do whatever you can to get Mtv off the air. whatever happened to the music?

JACK VAUGHN 5 BEST AND WORST OF 1999

Chairman-subcomandante
Slimstyle Records

5 BEST OF 1999
1. Sunny Day Real Estate
2. Arlington Road
3. The Onion
4. A seemingly pretty good crop of viable Presidential candidates
5. Advertising in Skratch! / eBay (tie)

5 WORST OF 1999
1. Aggressively stupid rap-metal acts
2. Star Wars
3. Snubbed AGAIN for People Magazine's 50 most beautiful people issue
4. Orrin Hatch
5. The damn high price of tickets to good shows New Year's Eve in Las
Vegas. Like I want to pay 125 bucks to see Dom Irrera.

JOE LICAVOLI'S TOP NINE OF 1999

1.The Pressure "Things Move Fast"
2. Foo Fighters "Nothing Left To Lose"
3. 311 "Soundsystem"
4. Save Ferris "Modified"
5. Blink 182 "Enema of the State"
6. The Promise Ring "Very Emergency"
7. The Get Up Kids "Something To Write Home About"
8. Beck "Midnight Vultures"
9. The Killingtons "American Made"

*I was going to do the top ten albums of 1999, but honestly there was not that much good music made in 1999. It was the year of the boy bands and metal rap combos.

JAYMES MAYHEM, STAFF WRITER & SOME JUNK...

My top 10 picks of the most influential of the Millennium:
I toiled long and hard over this. I usually do a top ten of the year's best, but because of this being the "end" of the century, the new Millennium and all, I decided to do something different. Also, I can honestly say that most of the music released in 1999 was ok but nothing to really get excited about. This year I am presenting a list of the top ten most influential music acts of the past century. This list is not in any order and not specific to any genre of music but to music as a whole:
1. Frank Sinatra- The best crooner of them all, the coolest guy to ever walk the face of the Earth and the originator of style. Let's face it, this guy had the chicks swooning before the Backstreet Boys were even a splooge on their daddy's bedroom ceiling!
2. RUN D.M.C.- These guys are old school hip hop, plain and simple! Without these guys there would be no market for rap or hip-hop today, period. They were even the first to cross that rock/hip hop barrier with Areosmith way before Limp Bizkit thought it was cool.
3. No Doubt- Be it a good thing or a bad thing, No Doubt made it cool to like ska music again and helped pave the way for the third wave invasion.
4. Carl Perkins- This guy was one of the godfathers of rockabilly....need I say more?
5. DEVO- A band that was so clearly ahead of its time it's scary!
6. Elvis Presley- I don't even need to dignify a reason.
7. The Ramones- The godfathers of punk rock music.
8. The Specials- You think two-tone, you think second wave and this is it.
9. Social Distortion- Rock n roll, punk rock, whatever you call them they set the standard.
10. Johnny Cash- Dark heart and soul with a guitar and a style all his own, the original man in black.

I know a lot of you are probably bitchin', "Oh he left this out or he left them out!" Well when you start writing for a magazine you can throw your own two cents in. That's how I see it.... Happy New Year and have a great 2000!

MIKESOS, STAFF WRITER BEST ALBUMS OF 1999

(IN ALPHABETICAL ORDER)
1.CORE- THE HUSTLE IS ON (MIA RECORDS)
2.FILTER- TITLE OF RECORD (REPRISE RECORDS)
3.FOO FIGHTERS- THERE'S NOTHING LEFT TO LOSE (RCA RECORDS)
4.INCUBUS- MAKE YOURSELF (EPIC RECORDS)
5.MR. BUNGLE- CALIFORNIA (WARNER BROS. RECORDS)
6.RED HOT CHILI PEPPERS- CALIFORNICATION (WARNER BROS. RECORDS)
7.SEVENDUST- HOME (TVT RECORDS)
8.SLIPKNOT- SLIPKNOT (ROADRUNNER RECORDS)
9.STAIND- DYSFUNCTION (ELEKTRA RECORDS)
10.STATIC X- WISCONSIN DEATH TRIP (WARNER BROS. RECORDS)

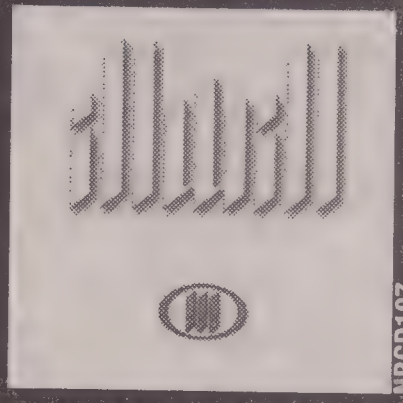
SCOTT PRESANT'S, SKRATCH PUBLISHITTER AN UNORDINARY TOP 10:

These are the most important moments/flashbacks that affected me during my short time during the millenium (from what I can recall and put on paper on Tuesday @ 2:15 am on 1/11/00- in no particular order):
1. Witnessing Tori Amos (solo) at The Universal Amphitheatre.
2. Learning I had Bronchitis during perhaps the greatest move my family ever could've made--from a small town in Buffalo, New York to California. The move was more vital than the Bronchitis.
3. Meeting a sweet and beautiful girl named Rachael.
4. Seeing an idea come to life as the first issue of Skratch sits in my hands.
5. Weeping hysterically along side my brother and father at my grandfather's funeral.
6. Being the social outcast during the early years of elementary school.
7. Graduating College. Yes, It's true.
8. Being one of the team stars on the Soccer field at age fourteen. It was nice to think I was Pele for one year.
9. High school parties with high school sweetheart and close friends drinking too much Peppermint Schnappes. And of course, perfecting my infamous art of vomitting. I learn from my mistakes.
10. Breaking up fights, getting into fights, putting pillows over my head to block out the fights, and the fights that ended.

LIZ ORTEGA'S TOP 10 OF 1999

10. Dave Hillyard & the Rocksteady Seven
    Hellcat Records
    Title-Playtime
9. Mike Ness
    Timebomb Recordings
    Cheating at Solitaire
8. Face 2 Face
    Ladyluck Records/Beyond Music
    Ignorance is Bliss
7. Electric Frankenstein
    Victory Records
    How to Make a Monster
6. Union 13
    Epitaph Records
    Why Are We Destroying Ourselves?
5. Agnostic Front
    Epitaph Records
    Riot, Riot, Upstart
4. Pilfers
    Mojo Records
    Chawalaeng
3. Tiger Army
    Hellcat Records
    Self-titled
2. Ramones
    Warner Archives Rhino
    Anthology-Hey, Ho, Let's Go
1. U.S. Bombs
    Hellcat Records
    The World

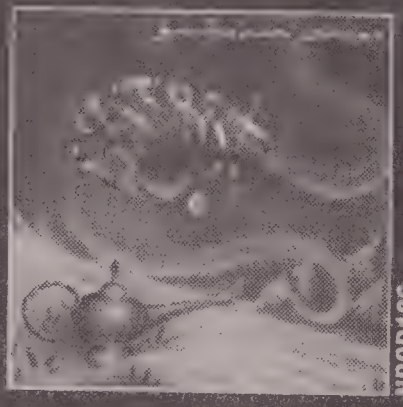
STUFF THAT DOESN'T SUCK!



NRCD107

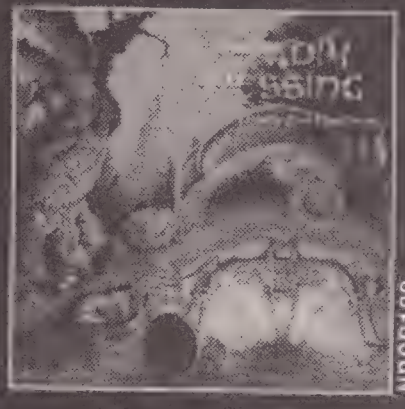
ILLWILL - "Evilution"
Features Andy La Rocque
of "King Diamond" fame!

ANN BOLEYN
Solo-project by Hellion's



NRCD106

GUTRIX
"Mushroom Songs" Solo-Project



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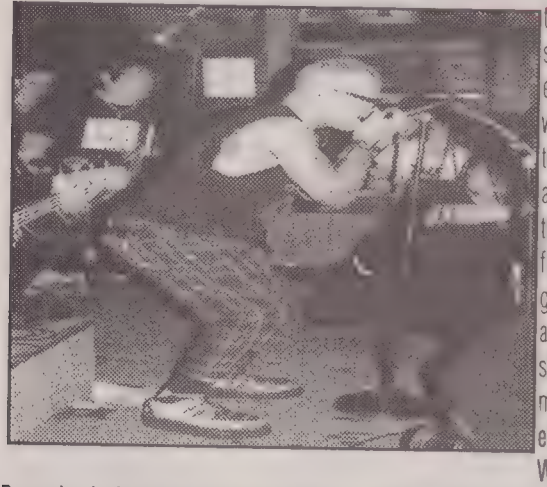
no redeeming social value

INTERVIEW
BY LIZ ORTEGA
PHOTOS BY
SIGRID CARDONA
DUANE: VOCALS
KERRY: GUITAR
WADE: BASS
JONNY TWO BAGS: GUITAR
CHIP: DRUMS

THIS INTERVIEW IS WITH DUANE, WADE AND KERRY.

In a traveling van for a traveling band, I hung out with Duane, Kerry and Wade of one of the hardest PUNK bands around, the U.S. BOMBS. These guys are amazing live! If you haven't seen them live, you're a fucking BASTARD! Duane Peters has this stage presence that leaves the audience in awe. I mean, this guy does these crazy flips and dives that make your body ache just by watching! But; all in all, he has this energy that keeps his spirits real and gets the crowd going right along with him. The guys have this street savvy attitude and an appearance that would send your parents running towards the nearest 5-0! However, let's not be fooled by their tough, thug-like disguise, for they are the coolest, most down to earth group of punks I have come across. They are a total riot and they have so much positive energy thriving within. They keep their music real and they support their scene to the fullest. These guys bust their asses off and it shows in their music. Their latest release, The World, on Hellcat Records, is loaded with some serious PUNK RAWK. Also, there is a new addition to the ranks, Jonny Two Bags from such bands as the Cadillac Tramps and Youth Brigade. So, there you have it. Punk rock in your face! U.S. BOMBS THE WORLD!



LIZ: TELL ME ABOUT THIS NEW ALBUM, THE WORLD. ARE YOU GUYS PLEASED WITH IT?
DUANE: Very, very happy with it. It's a great record.

LIZ: DO YOU SEE A LOT MORE KIDS AT YOUR SHOWS NOW?
DUANE: It's getting better at every show. It's climbing. When we first started playing our new album, kids would act like they knew the words or something. From the last two months, it's gotten better.
KERRY: Yeah, every tour, there's more kids and stuff. They're starting to get more in tune with everything as far as like when we first started touring and stuff. A lot of kids with baggy shorts and baseball caps would show up and they started to see a lot more of a 'punk' look and just attitude and started to get back to the basics and what it use to be. That's a good thing.

LIZ: HOW LONG DID IT TAKE TO GET THIS RECORD TOGETHER?
DUANE: Two months, well, a month to put it together and a little bit over three weeks to record it. Just like that! We go on the road and then we come home and we don't even practice anymore because we're on the road so much. If we practice, it's when we rarely do a sound check. We might practice a couple tunes, but other than that we just...And it makes it good because when we go in the studio or to a practice hall, we work like it's a job. We worked for one month straight. We wrote like thirty songs, recorded nineteen, you know.
WADE: We recorded twenty-two tracks.
DUANE: Nineteen with vocals, but then we had to take off for Europe a day after it was done. So, we're always crammed for time.
KERRY: The same day it was done, actually, because we stayed up all night mixing, we went to the airport and hopped a plane to go to Europe. (laughter)

LIZ: WHAT WAS IT LIKE WORKING WITH FLETCHER OF PENNYWISE?
DUANE: He was there the last day. He came in a couple times and he's

totally cool. He was in Australia and they came back to record some stuff. So, they were kind of waiting for us to get done with the studio. So, he would come in and out all the time. He pretty much stayed for the mastering and helped with some of the mixing. He's a good guy.

LIZ: SO, LOTS OF TOURING IN SUPPORT OF THE NEW ALBUM, THAT'S GREAT! WHAT BANDS WILL BE TOURING WITH YOU?

WADE: Bouncing Souls, H2O, we just finished the Punk O Rama tour, Straight Faced, Union 13. We're touring with the Ducky Boys right now. LE.S Stitches...

DUANE: Swingin' Utters.

WADE: Yeah, Swingin' Utters.

DUANE: We've been out for over eight weeks and we've got a little over a week to go. Then we've got five weeks at home and then we're going to Europe for UNITY with Agnostic Front for five weeks. Then we come home for two months and we're gonna do the states. Talking about another tour; Piss, Punk and
Drunk tour...

WADE: Punk, Drunk and Piss.

DUANE: OK, something like that...

WADE: CO- headlining with Guttermouth. So, that should be cool. I don't know the other bands yet, but they're talking about some good bands.

LIZ: I KNOW THAT YOU (DUANE) HAVE YOUR OWN LABEL. HOW IS THAT GOING?

DUANE: Yeah, I have a label called Disaster Records. It's going really good. Just signed Smogtown and the Pushers. Right when I get done with this, I go into the studio with them for ten days. They'll both have full length LP's out in January.

LIZ: WHAT ARE YOUR GOALS FOR THE BAND? I KNOW YOU HAVE ACCOMPLISHED A GREAT DEAL, BUT WHAT ARE YOUR HOPES FOR THE BOMBS?

WADE: To make another record better than the last one and to keep touring.

DUANE: It's our job, man. It's either that or we're dishwashers. It's like it keeps the fire burning. We gotta work...

KERRY: This is all we know! (laughs) Just stick to something you know and that's what we do.

LIZ: AND YOU GUYS DO A REALLY FUCKIN COOL JOB AT IT. (BROWN NOSER, BROWN NOSER!)

ALL: THANKS!

LIZ: TELL ME ABOUT ONE CRAZY EXPERIENCE YOU'VE ALL HAD WHILE ON TOUR.

WADE: Kerry's the storyteller.

KERRY: OH, shit!

WADE: He'll start with his birth and lead up to it, I'm sure. (LAUGHTER)

KERRY: You want a crazy story? OK, I'll tell you a crazy story. We were in Pennsylvania, in Lancaster, before we were on the Punk O Rama tour, and we showed up and the bouncers were just assholes! They had a big chip on their shoulders. So, our tour manager went and talked to the staff and stuff and said 'Hey, the kids are going to be jumping around having a good time. As long as you don't see anybody socking' anybody or whatever, just let them jump around'. So, they agreed to it and all night long they were beating the shit out of these kids and throwing them out. Two kids got knocked out. The tour manager saw some shit happen and these kids got kicked out and he wanted them to come back in. He got into this big fight with the promoter. So, the kids ended up going back in and Duane was at the bar having a drink and he took a shot of something and it made him throw up! (Laughs)

> So, I'm just looking' for the right guy and I'm getting to the fucking door to where there's no more guys and then it's like, I'm giving' up somebody.

DUANE: No!!!! See, here's where I knew it was going to take a right turn. OK, now, everything was right up to there...

KERRY: (laughing) Hey that's what these three skinheads told me...

DUANE: I'm up there and I'm drinking Capt.' and Coke. So, the whole fuckin' day I'm wondering why the kids are all scared. I'm watching guys who aren't even drinking get thrown out for looking' wrong. So, these bouncers got a major problem, whatever, I don't care. So, you can't drink downstairs with the 'all age' kids, fine, there's a backdoor with the backstairs that goes down to the courtesy room. So, I bought the Bouncing Souls a couple drinks. So, I'm bringing their drinks down. I go out the back door and these two bouncers rush me, "Where do you think you're going with these drinks?" I go, 'I'm giving them down to the Souls, I'm going to the Courtesy room that way.' "No fucking way, buddy!" And the other guy is going, "Just take him out now! Take him out now!" I go, 'What the fuck are you guys doing? Are you throwing me out?' The guy fucking throws my drinks and goes, "Come on, buddy!" And I go, 'I'm not going out! Let me get a key to my van'. The guy grabs me by the throat so tight, I can't even yell for help. Takes me down four flights of stairs, backwards. Luckily, the skinhead I was drinking with upstairs, saw this happen, ran to the bartender. Meanwhile, the guy gets me down the stairs, to the door,

rams my head into the door. I Fred Flintstoned out into the sidewalk and all these kids are out there. I'm like a total bum, trying to brush myself off going, 'Whatever'. And the guy goes, "Stay the fuck out!" Next thing I know, the bartender comes running out there, "What the fuck are you guys doing to the bouncers?" I'm standing there going, 'Hey man, just get me back in'. And he goes, "COME ON!" Takes me back upstairs, gets me two bigger drinks than I had. So, he walks me down to the courtesy room. I walk in there and go, 'YEAH! I'm drinking these drinks now! Fuck the Souls!' And I sit down, gonna have my drinks and those guys are yelling about the bouncers and they go, "What happened, Duane?" Word had already gotten to them. The H2O guys are really healthy, they like do jumping jacks and stuff..... (LAUGHTER)

DUANE: So, they wanna fucking beat someone up and shit. The Straight Faced guys, they're pissed off anyway, the Bouncing Soul guys, and some of my guys...

KERRY: Wait, let me jump in here for a second. So, when all that shit was going on, there were three skinheads that came up to me and said that you took a drink of something and fucking threw up and instead of those guys (bouncers) helping you, they started kicking your ass.

DUANE: No that's not the story. I didn't throw up at all.

KERRY: Well that's what those guys told me, so I was just saying...

DUANE: This is the connection, right here! Fuck the middleman! Check it out, then I go to sit down and have my drinks and they go, "Show us who fuckin did it!" So, I've got all these guys ready to riot. I go, you know what, I never get back up like this. I'm taking it! So, I go, 'THIS WAY!' So, I've got like twenty guys behind me. Now, we're walking' through the crowd and stuff and people on the tour, there's a shit load of big guys, they're seeing there's something' going' down. It felt like WARRIORS, you know. And the packs getting bigger. When I looked behind me, by the time we were going by bouncers, I'm making the call, you know. I'm looking' for the right guy, but they all look the same and my pack's getting big and I'm not gonna turn around with nothing! So, I'm just looking' for the right guy and I'm getting to the fucking door to where there's no more guys and then it's like, I'm giving' up somebody. So, I look at the last guy at the door and in my head I'm going', 'Fuck, it's gonna have to be him'. And I go up to him and he sees all that's going on and I go, 'FUCKEN HIM!' And he just goes, "AHHHHHHHH!" (LAUGHTER!!!)

DUANE: Luckily, the tough guy comes out of a side door. He's hiding in a closet. And they were ready to beat the fuck out of him! And he goes, " It was me, motherfuckers! You want a piece of me!" It was totally him. They fuckin', I got shot out like a zit! (LAUGHTER!)

DUANE: I was on the sidewalk again, looking up at them beat the living' fuck out of this guy so bad. So, all the other bouncers are running out the back door. So, everybody is out there and the cops. Mark, the H2O manager, filed charges against the club and shit. With the whole crowd out in the streets shouting, "U.S. BOMBS! U.S. BOMBS!" It was cool! They thought there was going to be a huge riot because the punks won that night! It was great!

KERRY: Two cops just happened to be riding their bikes out in front and they fucking stopped everything and within a minute, there were six cop cars...

DUANE: And helicopters. It was cool!

LIZ: OH MAN! ALL OF YOU PUT SO MUCH ENERGY INTO YOUR PLAYING. BUT YOU (DUANE), WHAT THE HELL GIVES YOU THE ENERGY TO GO NUTS ON STAGE?

KERRY: He's 51/50! (LAUGHTER!)

DUANE: I just get lost in the moment and that's why I love to write. I remember when I was writing that song and I get lost. I put my whole life into this band. Skateboarding and my girl, those are my priorities. When you've got your moments to share and you're on the road all fuckin' day and you've got your half-hour or an hour, you fuckin' lose it. I love the music my band plays and I love my band. And you get lost and that's what it's all about. Fuckin' feeling' free in a fuckin' unfree society, you know.

LIZ: RIGHT ON. WHAT'S MORE TO SAY?

DUANE: Stay punk, stay alive and stay skate, hey hey!

KERRY: Keep your scene alive and don't fuckin' cause problems by beating people up.

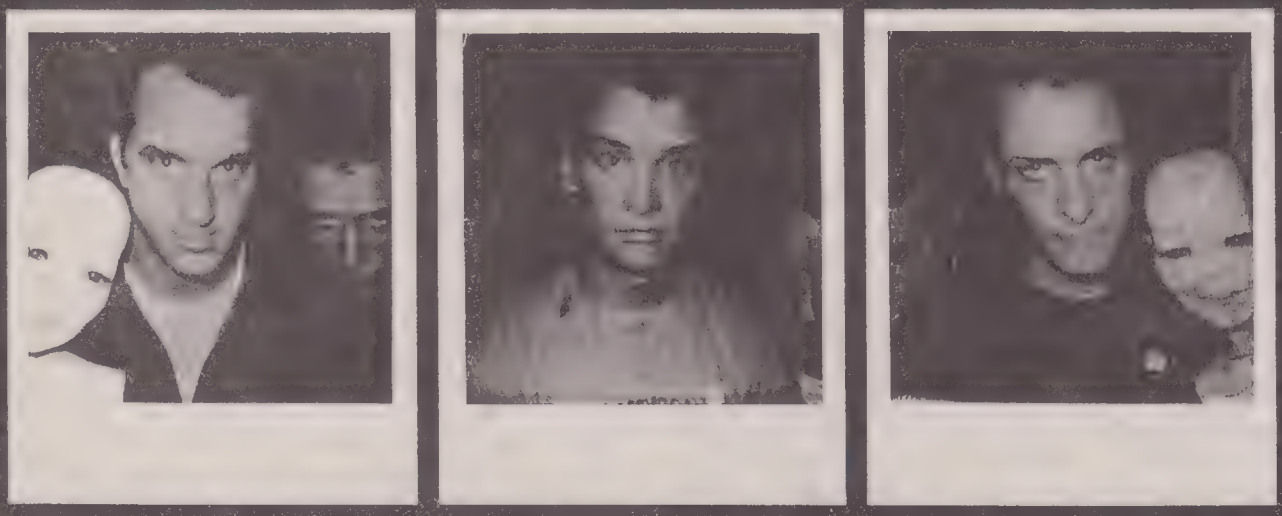
DUANE: Yeah, quit feeling for the soft spot on people's back and stabbing them. Just support the scene. We're getting tired, like the Boston scene totally supports itself, and...

WADE: New York scene...

DUANE: New York, all over! I mean, they totally welcome us so much to their scene. When they come here, we put them up when we can. It's like a brotherhood thing that we've never had. We have so many great bands in Orange County, and if they would just stop stabbing each other and competing, they'd realize punk rock is the best thing and to get out on the road and not be 'hometown' heroes is the ultimate. If you can go on two, three U.S. tours and stay together. We respect bands whether they go out on the road or not, because a lot of bands work and stuff, but when they go out on the road and stay together its an accomplishment. It's hard work, but its way better than washing dishes.

LIZ: I HEAR YA, MAN! WELL, THANKS FOR THE LAUGHS AND GOOD LUCK WITH EVERYTHING!

ALKALINE TRIO



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SAVE FERRIS

INTERVIEW
By Joe Licavoli

Save Ferris is a ska-pop-rock band out of Anaheim, CA. The band recently released their new album, entitled, "Modified". It was the band's second release on their major label, Epic records. They went from a tour van to a tour bus; from having Del Taco being a special meal on the road to a satisfying meal at Denny's. In addition, the band won the support of their parents, an award that is hard to come by from many bands in the music industry. All of these components had to do with a little album, called, "It Means Everything". The little band from Anaheim sold a whopping 350 thousand copies of their first major label release. The band was catapulted into radio stardom as many songs off the release were played across the country. Some of the songs include the cover of Dexie's Midnight Runners, "Come On Eileen", and the Save Ferris originals, "Goodbye" and "The World Is New". Now the band is back with their new heart pounding and pull out all the stops release, "Modified". I caught up with the guitarist and vocalist for the band, Brian Mashburn, when they played a show at The Sun Theatre in Anaheim on December 30, 1999. Good thing the millenium did not kill us all, because than you would not be able to read this interesting and informative interview.

Save Ferris is:
Monique Powell- Vocals
Brian Mashburn- Guitar, Vocals
Bill Uechi- Bass
Eric Zamora- Alto Saxophone
Jose Castellanos- Trumpet
T Bone Willy-Trombone
Evan Kilbourne-Drums

Joe: How have the fans been reacting to the new album, "Modified"?
Brian: It's been pretty good. So far it seems like the real fans have been going out and buying it. We have not really gotten as many "radio type" people going out and buying it because we have not got that much radio airplay with the first single. But it's still selling pretty consistent right now.

Joe: Have you guys been playing clubs like the size of the Glasshouse (in Pomona, which holds about 800 people) or have you been playing larger venues?
Brian: We have been doing kind of like the Glasshouse size, places with close to a thousand capacity. On the West Coast we did some shows with a band called Citizen King, and on the East Coast we did some shows with Stroke 9 and then Citizen King came back and did some more shows. So that would be the average size, but we did some smaller shows because we did some places we never really played before, like Oklahoma and random places like that.

Joe: Do you pay attention to what music critics say about you guys?
Brian: You try not too but it's hard not to listen to what someone says about you. It's one of those things where if they said all this good stuff about you, you would just think, whatever. But if they say something bad, then you will totally listen because you always kind of dwell on the bad when you're creating something. It's sort of that whole teacher/student thing. It's like their grading your essay or something, but you try not too dwell on it too much, because if people still come out and see you and buy the records, then it means that you're doing something right. Also, a lot of times you can tell if a reviewer is being objective or not: like if they are reviewing a record or criticizing a record.

> The odds are kind of stacked against us at this particular time, and..

Joe: Why did you guys decide to go with the title of "Modified" for the new album, and who thought it up?
Brian: Well, the funny thing about the title is that usually when we do something in Save Ferris, everyone has an idea and we sit there and argue over it forever. When we came up with the name for the last record, so many people came up with ideas for it, and this time, I was the only one who came up with anything, and it was Modified. And that was just it and no one said anything, they just all agreed on it. When we finished the record, everyone was like, is that the title? And I was like, yeah, I guess so and that's how we came up with it. But the reason behind it was that I liked what the word modified meant, and I thought it represented what the band was going through. Sort of taking what was pre-existing and just adapting it to do new things, rather than creating a whole new thing. I just liked the definition; it sort of summed up what we were doing.

Joe: Is it tough to get Epic records' attention sometimes because it's such a big label?
Brian: Yes and no. They still do a lot of publicity for us, but its sort of like when they have other artists that are hitting really hard, that's just kind of how it is. Like two years ago, they

didn't really have anything happening. The Oasis album came out kind of stiff and Korn was still like a touring band and they weren't on the radio yet, and Pearl Jam was not really doing anything. So we were the only band really touring and giving publicity for them, so they put a lot of time into us. And this time, we were competing against Rage (Against the Machine) and Korn...and they have been number one records for them, so of course they are going to try and push on that. The odds are kind of stacked against us at this particular time, and they were when we put the record out. I think music is sort of going through a change and everyone is ready to do the next thing. I think everyone is over the hardcore and teeny bop stuff and they are ready to do something new. But when the record came out, that type of music was still really selling. It was kind of tough because if we waited longer, then it just would have been a lot longer for our fans to have to wait, and we wanted to get it out. So we decided just to put it out and grind through it, because we knew it would be kind of like this. We are more about setting up a fan base through touring, and that's what we have always been about. The radio stuff is not something that you can go out and do something to get, it just kind of happens.

Joe: Do you have any plans to go on a tour opening for a pretty big sized band?
Brian: We wanted to go out. The tough thing is that it is like the middle of winter and its not the prime touring season, like summer is, so a lot of bands are waiting until the end of February to start their tours. So that leaves us with a big gap, so I think we are going to do some college tours and play a bunch of universities throughout January and the beginning of February. Then we are going to try to hop on a tour in February, so as of right now, we have not booked anything with anyone yet. That's what we want to do next, we don't want to go out and headline because we just did that.

Joe: Are there any bands that you are hoping to get on tour with?
Brian: Well there's a lot of great bands that are going out, like the Foo Fighters and the (Red Hot) Chili Peppers. But it's tough because with tours now, you kind of always have to package up and bands like that already have fans in the industry. The music industry is so about whom you know and we're just Orange County, and two years ago we could tour with Reel Big Fish and all those bands and right now its kind of like all those bands are on off time. We knew everybody from Orange County but now they're all off, like The Offspring's off, Sugar Ray's off from touring. And we don't really know any of the other bands, but that's just on a professional level. We have talked with Lit about doing stuff, and they're from Orange County, and they are really cool guys and we just met them for the first time during a few radio shows that we did. We've talked about maybe teaming up and doing something, but nothing's definite.

Joe: Do you guys feel a backlash from "ska" fans that want Save Ferris to play ska?
Brian: It's sort of tough for us, we could have done the exact same record we had done before, but that would have been just too boring for us. We tried to do a little bit of both on this record and in some ways it has hurt us, because we tried to keep some stuff that had our old sound and we tried to do some new stuff that was interesting to us. And the old fans don't really dig the new harder rock stuff as much and critics say that the songs sound just like the old stuff. It seems like you can't really win as far as people. I think it's one of those things, where we are still a really good live band and some people might have been turned off by the new stuff, but then some new people will probably come in and replace their spot or whatever because they like

the different sound.

Joe: On the new album liner notes it states DJ Swamp did the scratching and turntables on some of the songs, who is that and is he from a band, or how did you meet him?
Brian: DJ Swamp is the DJ from Beck's band. He met our producer once and he said that if he ever wanted him to do some work to give him a call and he came down and scratched on three songs and he was just really good. With this album we were trying to progress to the next step and maybe this album is more of an in between step and maybe the next album will be the one where everything falls into place. But what we tried to do is take what we normally did, change it a little bit and just add some stuff and play around in the studio a little bit more. We had some guests come down and jam and Swamp was awesome. I think the stuff that he put on there totally spiced the songs up a bit, so it was really cool.

Joe: Does the whole band arrange the songs, or is it mostly like a few key members that do it?
Brian: Well going into the record, I had about four

or five song ideas that were pretty much done from beginning to end. As we do a song I start with Bill and Evan and we jam it out and work on stops and things like that and then I get the horns and show them where they're going to play and then I get done with Mo. Sometimes I have partial lyrics done for a song and then her and I will try to fill in the gaps. Then other times I would give her the music without any lyrics and she would start it and bring it back to me and I would kind of help to proofread and put my ideas with it too. That was the basic way that we went about writing the record.

Joe: On your website, it shows that there is a contest for picking the next single, how is that doing?
Brian: Basically, we put that up to see what people think. It's kind of tough because with "Mistaken", we kind of got the vibe that might have been good. We actually thought we would be using different songs. We think there are four songs on the record that are really good single type songs. But it was difficult because of what music was going through at the time. We went around and played four songs to a whole bunch of different people. We kind of got the vibe that they thought that "Mistaken" worked the best on the radio and that's the whole point of a single. As far as the website poll, we don't really know because all of the songs are so different from one and other and we wanted to see what people thought and compare that to what we thought and what the label was thinking. Whether or not the survey picks the single, I'm not gonna say that but I was surprised that as many people voted as they did. Because from day one in like a week, there was like more than 500 votes, so that's pretty crazy.

Joe: Do you have any plans to make a video for the first single, "Mistaken"?
Brian: We had plans for it, but the record company sort of wanted us to wait and use the money for the next single because they were like, let's see what happens with the first one. And it was rough because they had four other big albums they were releasing at the same time. They didn't want to spend all of our money on making the video until we knew that it is a sure hit. Then what happens is that radio play starts to dwindle off at the end of November because they're building up for their Christmas shows. Their opinion was not to burn the single out. Like with Reel Big Fish they released, "Sell Out", and kept working it and working it for nine months before it hit. Our label likes to throw something out there and if it doesn't react within two months, they sort of move on because they have so many artists. I think the next single we will make a video for and go for the full on push.

Joe: Monique seemed to write more of the songs on this album than the last one, is that true?
Brian: She had more to do with the lyric writing. With the first record, seventy-five percent of the songs were written before she was in the band and then when she got in we finished up a couple songs. With this record, the lyrics were more of collaboration with Monique and I. She did have more to do with the lyric writing and the ideas on this album.

Joe: What are the plans for Save Ferris in the year 2000?
Brian: Just basically to go on tour and release the next single.
Joe: Did Dexies Midnight Runners ever contact you guys about covering, "Come On Eileen", giving their response?
Brian: They actually never did. We thought maybe Stoker would, but no one ever said anything. Maybe because a lot of them still live in England and the song did not get played much over there.

Joe: After you guys got on the radio, did people treat you differently?
Brian: When we were on the radio, we were touring, so we never got the feeling of being burned out on the radio and everyone knowing what was going on with the band. So not really, we kind of missed it.

Joe: Did you guys see that movie, "Ten Things I Hate About You," and if so, how did you feel about your part in the movie?
Brian: For me it was just another feather in that hat, like yeah, we were in a movie too. The beauty in that is being the prom band, so that was kind of fitting for us. We didn't really dig the acting stuff, because it's sort of boring. It's cool though, because we can say that we were in this, and we will have it for the rest of our lives to look at.

Joe: Do you have anything to say to bands that are just starting out?
Brian: If you really, really want to make it in the music industry and you want to be a really big band, all I can say is practice as a much as you can and try to work it. Don't expect people to do flyers for you or book you shows, you need to do it. The more self sufficient you are and the harder you work, the quicker it's going to happen.

Be sure to pick up a copy of the bands new album, "Modified", and look for them playing a show near you. A Save Ferris live show is just simply amazing and they will make even their harshest critics a fan when they see them live.

For information on the band contact:

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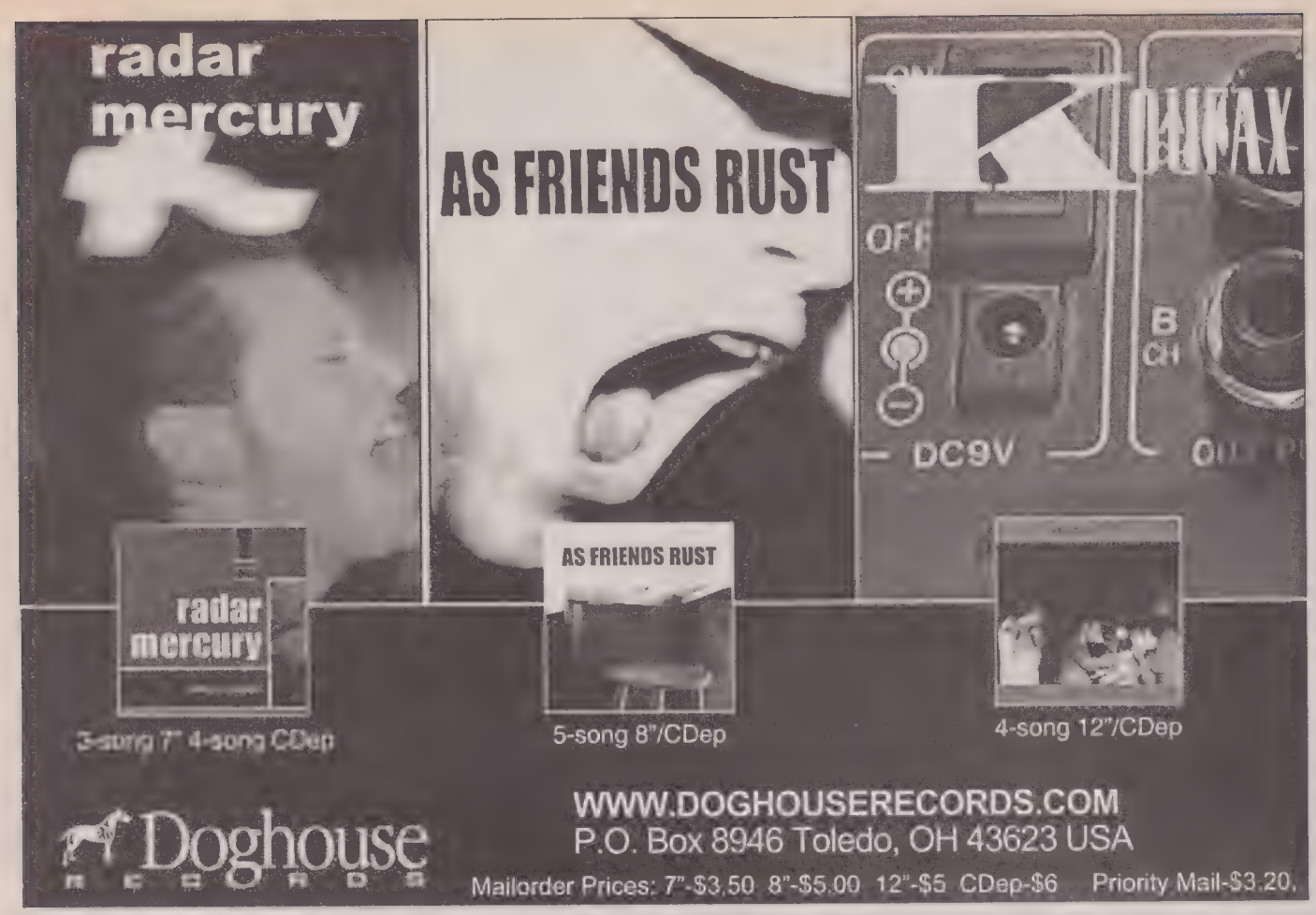

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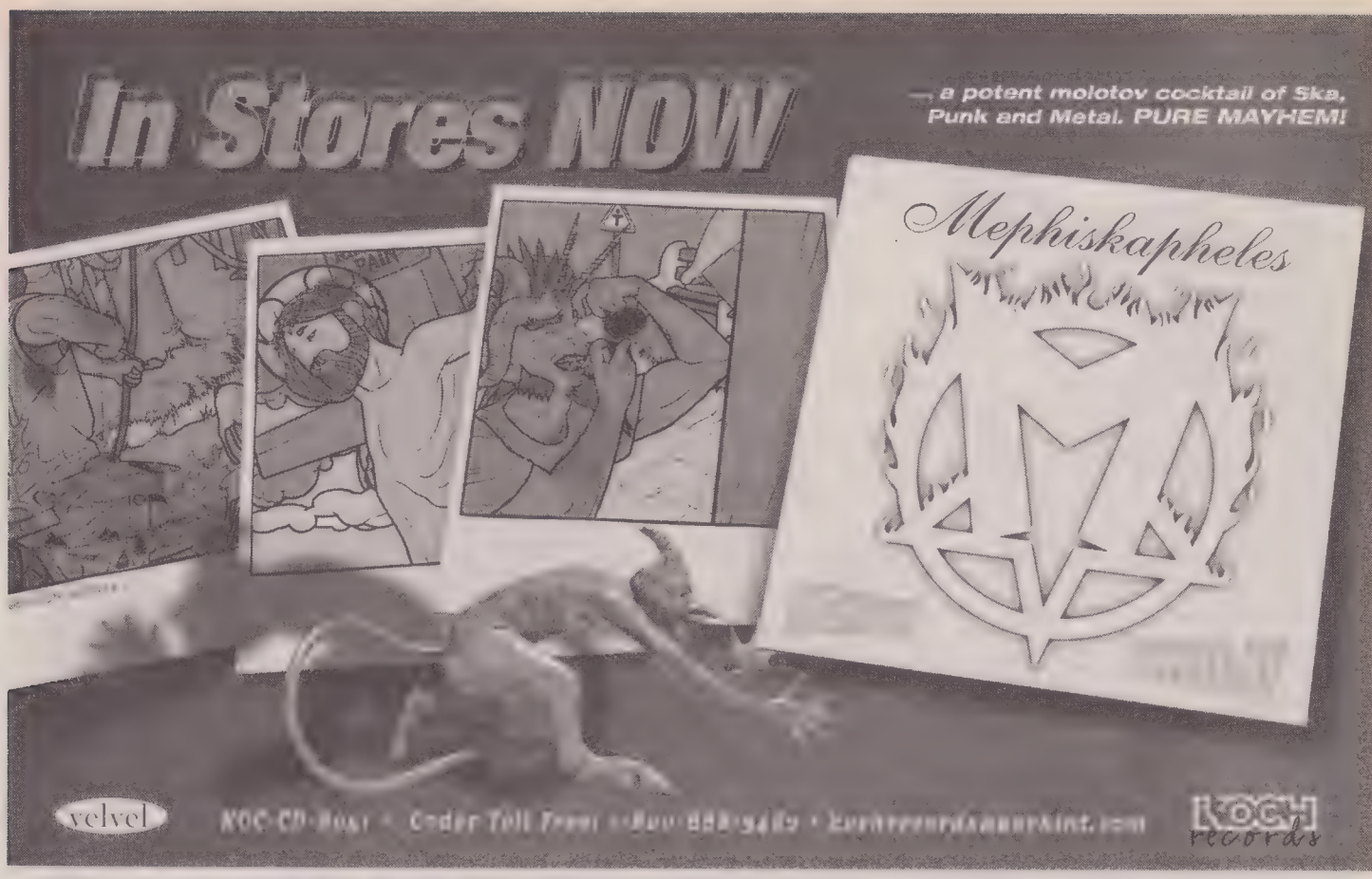
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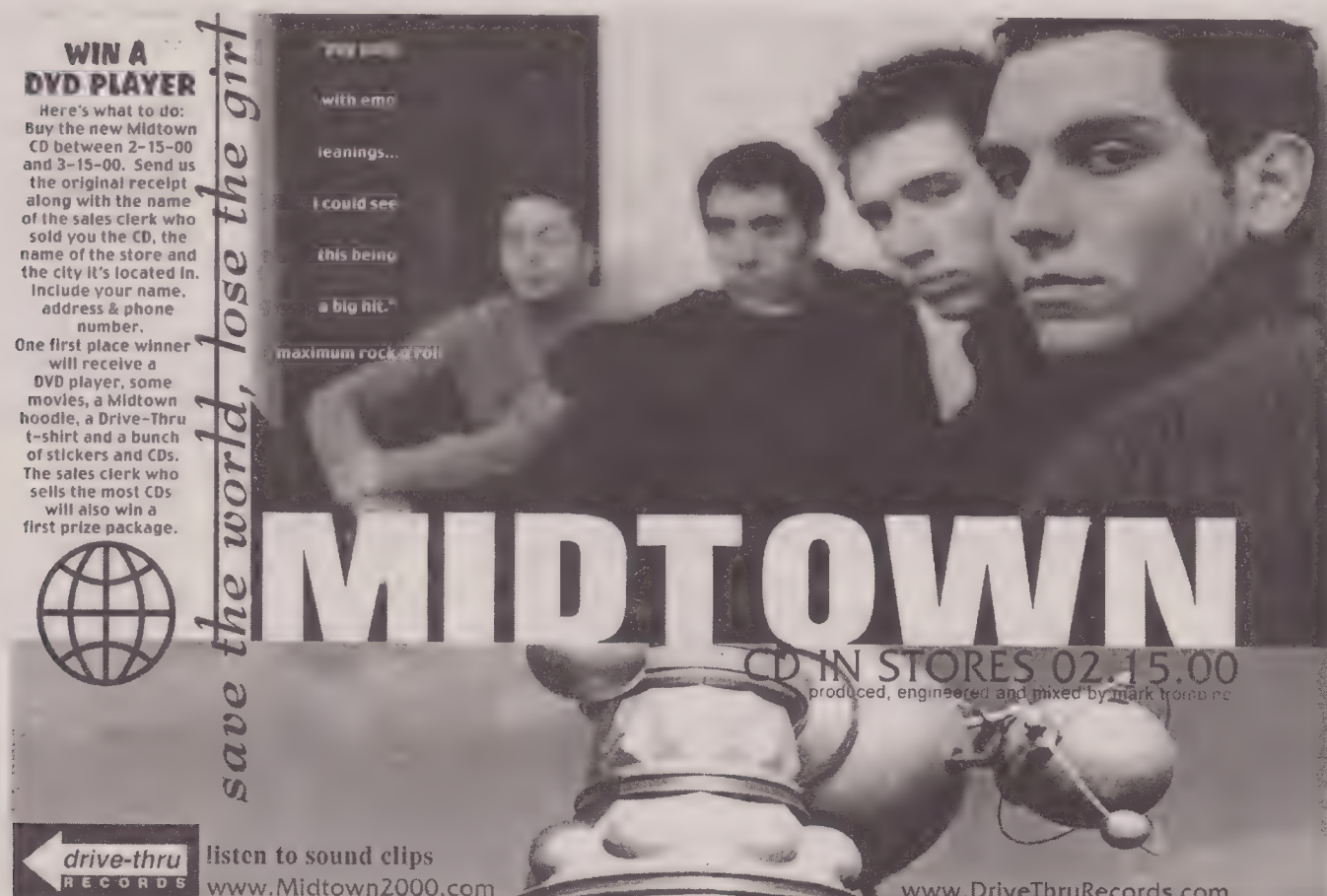
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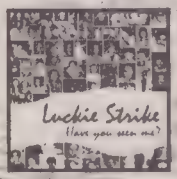

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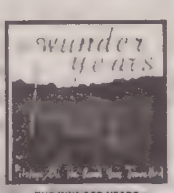

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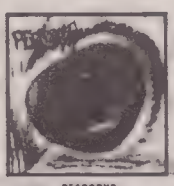

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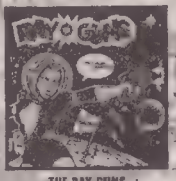

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LOS INFERNOS

Interview by James Mayhem
Los Infernos Interview

Every once in a while a band will come along that has a sound and energy so huge that a mere CD can not contain them. Los Infernos is one of these bands. To merely hear them through a stereo is not doing them justice. To catch the full fury of this band you must see them live. This burly Vato-Rock quintet has been gaining steam from state to state as they tear apart the U.S. in search of more troops for the ever-growing army of fans. Born from the back streets of Riverside, California, Los Infernos has created a sound that is unique and compelling, combining equal parts psychobilly, punk and good old fashioned rock and roll. With their first label, Doctor Dream records, now being exactly that, a dream, Los Infernos have found a new place to hang their hat, in Alternative Tentacles, which will be releasing their new CD later on in 2000. Unfortunately due to time constraints, we were only able to do an email interview, but I think the essence of Los Infernos still manages to come through large as life even across the vast World Wide Web.

Los Infernos is Derek Coon- Vocals, Vince Maldonado- Guitar, Danny Manuel- Bass, Matt Beld- Guitar and Curt Seymour- Drums.

Q: WHEN DID YOU FIRST GET INTO MUSIC?
A: A long, long time ago. Everyone in the band is at different ages so some of us before others, but none of us can remember a time when we were not into music.

Q: HOW DID YOUR BAND GET TOGETHER?
A: Through mutual friends and acquaintances, we met up and started jamming. Vince, our first drummer Armando and I (Danny) had been jamming for a while, and Derek and Matt had been friends, so we all just started making music together. That was in January of 94, and here we are 6 years later.

Q: WHAT IS THE CHEMISTRY LIKE BETWEEN BAND MEMBERS?
A: Terrible, just awful. Just kidding. We have our ups and downs, but it's usually pretty cool. It's like any band, we all love making' music together and we wouldn't have it any other way.

Q: HOW WOULD YOU CLASSIFY YOUR MUSICAL STYLE?
A: Rock & Roll, Baby.

Q: ANY MUSICAL INFLUENCES?
A: Everyone's into all different types of music, from 50's to R&B to country to rock to punk. It's safe to say that we are influenced by music and people, no matter what the style.

Q: IS THERE ANY BAND THAT YOU REALLY LOOK UP TO OR GET INSPIRED BY?
A: Not really. We like a lot of bands, but none more than any other. Any and all bands that get up and do stuff for themselves and each other inspire us, making your own tours, whatever it takes. It is really hard to do. Sometimes not feeling like you're in it alone and knowing that other bands are stepping up and rocking gives you drive and makes you wanna rock.

Q: WHAT INFLUENCES YOUR SONGWRITING?
A: Personal experiences, experiences of people we know, sometimes we just want to tell stories.

Q: HOW DID YOU GUYS REALIZE YOU WERE READY FOR THAT NEXT STEP, GETTING SIGNED TO A RECORD LABEL?
A: It just kind of happened. We weren't really looking for a label. We had been playing for a while and made a demo. We figured the next step was sending some to labels and that's how we hooked with Dr. Dream.

Q: WAS THAT ALWAYS THE GOAL, OR WAS IT MORE OF LIKE A FUN THING THAT BECAME
SOMETHING BIGGER?
A: EXACTLY.

Q: WHAT WAS THE FIRST LABEL YOU GUYS WERE ON?
A: Dr. Dream.

Q: HOW WAS BEING ON DR. DREAM? DO YOU STILL HAVE PLANS TO RELEASE MATERIAL
ON DREAM?
A: Dr. Dream is dead, so we won't be releasing anything on Dream. But it was O.K. being on Dream. They helped us get our foot in the door.

Q: THE NEW EP, MIERDA VIEJA (OLD STUFF & OUTTAKES), WHAT INSPIRED THIS NEW
RELEASE?
A: Well our first record came out in October of 96, then A.T. put out a seven inch early this year. So there was a big gap there when we weren't touring, and there was no new material out. We have had our new record recorded for a while, but there were songs that didn't make the cut for our first record and songs that didn't make it on our new one. So we figured put this out, and solve both the problems of no material and wanting people to hear this stuff.

Q: NOW YOU RELEASED THIS EP ON GIANT SQUID, MATT THIS IS YOU AND YOUR GIRLFRIEND DARCEE'S ENDEAVOR, RIGHT?
A: Correct
Q: TELL US ABOUT GIANT SQUID.
A: Darcee is a business major and recently got her degree. I have been in this band for 6 years, toured and been in to music for a long time, and so has Dar. Riverside has gone through a big period with nothing to do, no shows, the Barn closed, etc. People have done what they could. We thought of opening a venue, but decided on the label. Mainly because we wanted to do something with music, be able to do stuff with the Infernos, but not be limited. So far we are really stoked, the sky is the limit. Any bands out there, drop us a line. We are always looking for new bands.

Q: THE NEW LOS INFERNOS FULL LENGTH WILL BE OUT LATER THIS YEAR ON ALTERNATIVE TENTACLES. WHAT CAN YOU TELL US ABOUT IT?
A: It is due out March 6, it will be on A.T. and we are really exited about it. We feel like it is the best one so far and can't wait to go back on tour and support it.

Q: WHAT KEEPS YOU MOTIVATED IN PLAYING SHOWS?
A: The music and the fans.

Q: WHAT IS YOUR BIGGEST GRIPES ABOUT PROMOTERS/CLUBS/TOURING?
A: All that shit is up and down. Our biggest problem is not enough sleep.

Hardcore speed freaks and junkies. Hardcore speed freaks and junkies. Hardcore speed freaks and junkies. Hardcore speed freaks and junkies. Hardcore speed freaks and junkies. Hardcore speed freaks and junkies. Hardcore speed freaks and junkies.

Q: WORST CLUB/VENUE YOU'VE PLAYED?
A: We appreciate all the places we play, even the dumps and the shitholes. We just dig playing.

Q: YOUR PERSONAL GOALS?
A: Kurt = To make the best rock n roll possible.
Derek = To reach as many people as we can.
Danny = To rock it when my time comes.
Vince = What everyone else said.
Matt = To rock over London, rock over Chicago, Diet Pepsi Uh Huh.

Q: HOW DID YOU HOOK UP WITH ALTERNATIVE TENTACLES, AND IS THIS YOUR NEW HOME?
A: We were on tour for K.A.O.S, our first tour actually. We were playing in Denver and Jello just happened to be at our show and liked the band. We went and hung out afterwards and got to be good friends over the last couple of years. When Dr. Dream disbanded this year, he offered to put out our record and we backed A.T. and Jello 100%, so were stoked.

Q: YOU GUYS ARE ONE OF THOSE BANDS THAT REALLY SEEM TO BE FAN DRIVEN. WHAT
OR HOW WOULD YOU GUYS DESCRIBE THE LOS INFERNOS FAN?
A: Hardcore speed freaks and junkies. Just kidding. They're just a bunch of animals. They always come out and support us and it seems to be that way everywhere. We think it's rad that people back us and we back the fans just as hard.

Q: WHAT HAS THE RESPONSE BEEN BY THE FANS?
A: Great so far. Thank God. Our fans rule!

Q: IF YOU COULD GET ONE MESSAGE ACROSS TO YOUR FANS, WHAT WOULD IT BE?
A: Have a good time.

Q: BIGGEST MYTH ABOUT PLAYING IN A BAND?
A: That we have money. We're broke as a joke.

Q: WHAT WOULD YOU BE DOING IF YOU WEREN'T IN THIS BAND?
A: Kurt = Working
Danny = Playing in another band.
Derek = Working
Vince = Working and playing in some other shitty band.
Matt = Playing music.

Q: WHAT IS YOUR MAIN MOTIVATION TO GETTING UP EVERY DAY?
A: Kurt = Fucking
Dan = Shouldn't have drank so much 'cause now I got to pee.
Derek = Hoping that day will be a better day.
Vince = Success
Matt = Being alive

Q: WHAT IS YOUR BIGGEST FEAR?
A: Kurt = Failure
Derek = Not being able to keep playing in this band.
Danny = Arthritis
Vince = Nothing

Q: WITH NEW YEAR'S EVE COME AND GONE, ARE YOU GLAD THE WHOLE Y2K CRAP IS
DONE WITH?
A: Yes. Never gave it a thought.

Q: WITH THE WORLD ENTERING THE NEW CENTURY AND ALL, HOW WOULD YOU ENVISION THE WORLD TEN YEARS FROM NOW?
A: A vast wasteland ruled by apes.

Q: WHERE DO YOU THINK LOS INFERNOS WILL BE TEN YEARS FROM NOW?
A: Hopefully still hanging out as bros and making music. Whether it will be in clubs or on the front porch, it will still be a good time.

Q: WHAT ARE LOS INFERNOS' PLANS FOR THE YEAR 2000?
A: To take over the world. (At least Riverside.)

Q: ANY LAST THOUGHTS? ANYTHING ELSE YOU WOULD LIKE TO SAY OR ADD?
A: Derek = Looking forward to what 2000 has to offer.
Vince = Keep rockin' and rollin'.
Matt = Peace.

The new EP, "Mierda Vieja (Old Stuff & Out Takes), is in stores now. The new album on Alternative Tentacles entitled, "Rock and Roll Nightmare", will hit stores in March. If you would like to submit a demo of your band to Giant Squid, they can be sent to: Giant Squid Records, PMB 240 3410 La Sierra Ave., Suite F Riverside, CA 92503. They are accepting all demos, so send em in!

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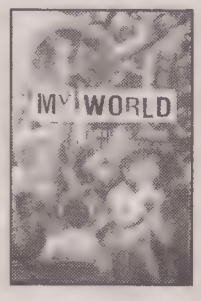

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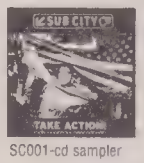

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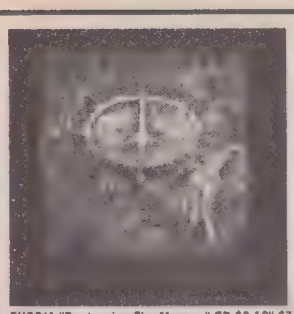

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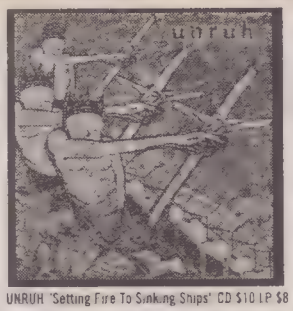

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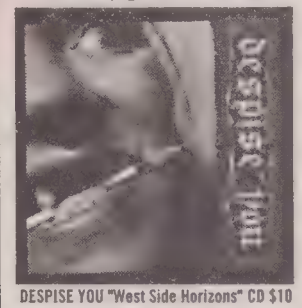

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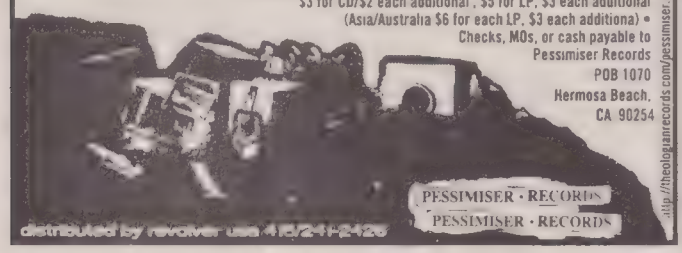

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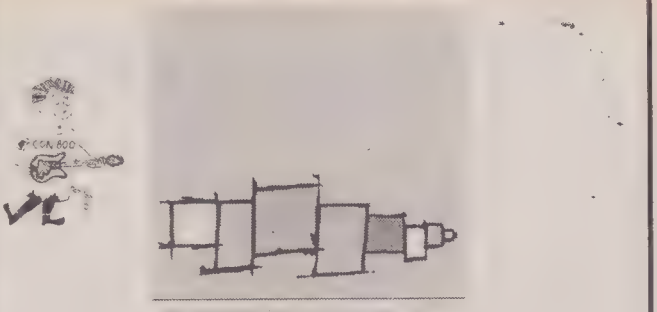

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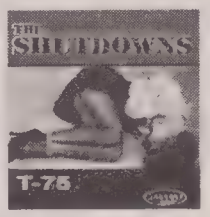

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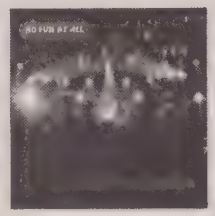

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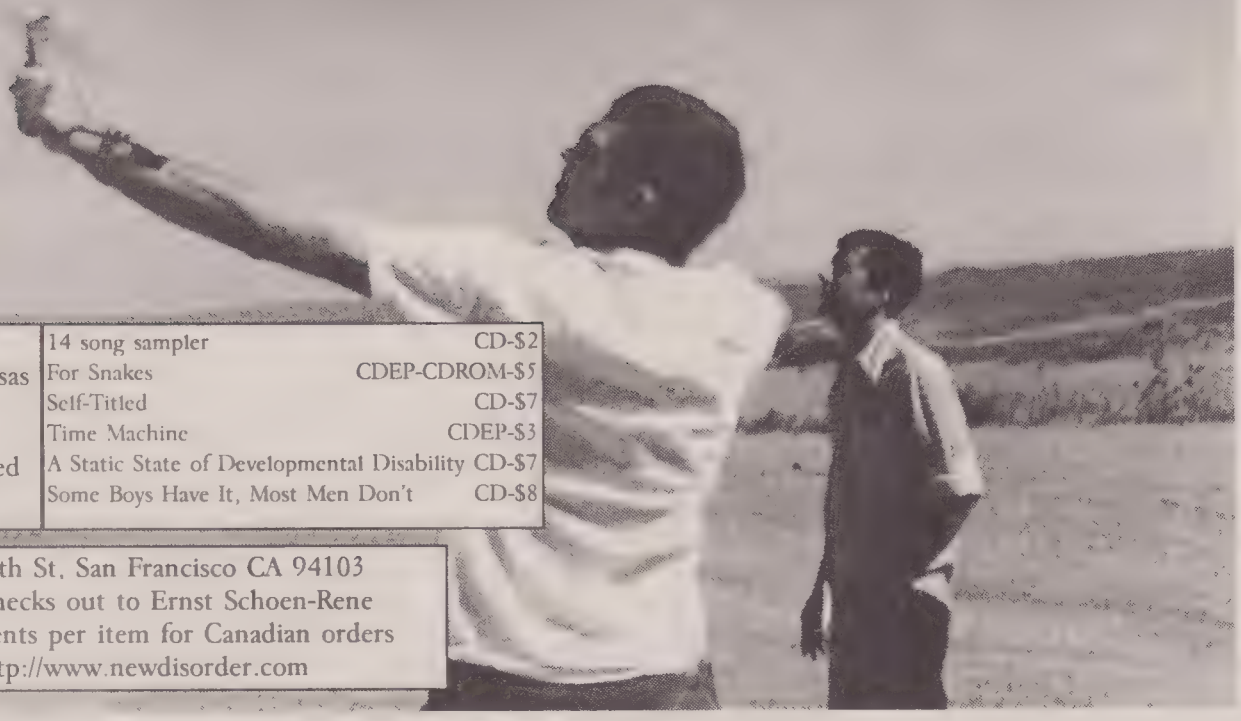

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MIND DRIVER INTERVIEW

By Larry Lugz

Alright, alright. As you can see, the whole of punk isn't always about angst, aggression and political upheaval. Pop isn't always artificially colored saccharine sweet melodramas about girls and related gibberish. The combination of both should never be media friendly mass consumerism. In fact, the genre does have a regular guy side to it. Mind Driver is the regular guy contingent of this New School Pop Punk craze that makes the kids hungry for loud doses melodic friendly music. I managed to corner these guys at a downtown Fullerton drinking establishment to get the skinny on the band, the new CD and just get the lowdown on all things MIND DRIVER.

L: What the hell is a Mind Driver? And who made up the name?
Heath: Carl will answer that one, he came up with the name.
Carl: Mind Driver just basically means self-motivation, or just a positive direction. Whatever your mind driver is, Rock n' roll, surfing, body boarding, whatever you are into, it just means a positive thing towards your goals.
Heath: Like getting into music, getting it stuck in your head.
Carl: Something that just drives your mind.
Heath: It's also like when you get a song stuck in your head. You wake up the next morning and you're like; "I can't get that song out of my head!" Kind of like that.

Originally it was supposed to be a song.

L: Who does what in the band? Starting with you (pointing to the roadie type guy at the end of the bar).
Heath: That's Matt. He's the road tech.
Carl: I'm Carl, the guitar player.
Heath: (In his best hick accent) Heath... The Singer.
Carlos: I'm Carlos, Bass.
Mike: Mikey... the drums.
Heath: and hanging sacks. (Everyone laughs and jokes about playing the skin flute)

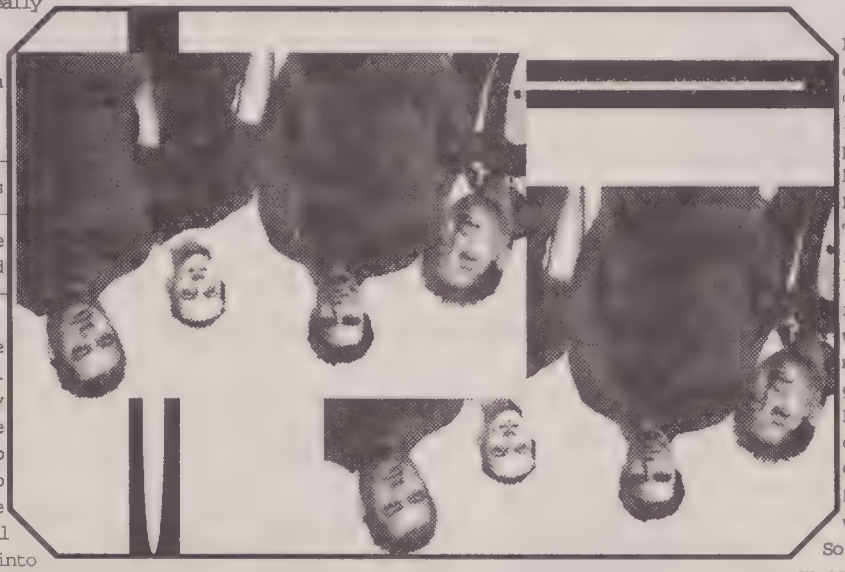
L: What strange circumstances brought you guys together as a band?
Heath: Carl can start and I'll continue were I came in. Carl is the main "Driver" here.
Carl: The band originally started with an old hardcore punk band that me and Carlos started called WALK PROUD. With them, we used to do shows with OFFSPRING and GREEN DAY and those old school bands. Carlos actually started the band, they needed a lead guitarist. That's how I met Carlos, when I joined WALK PROUD. Then as the years go by, we get on NEMESIS records, then I have to move to Chicago. I was then replaced by an old friend, Tio, and eventually the band broke up for whatever reason. The singer got married, one of the other guitar players had to move out of town, whatever. So Carlos started up a new band called DOORYARD, which was a kick off of WALK PROUD. So any way, I move back from Chicago and start looking to see if those guys are still jammin', so I end up in DOORYARD. The direction just didn't sound right; it was all screwed up. The drummer wanted to sing and he just didn't sound right. So Carlos and I start talking and decide to start up a new band. So we stuck it out with Tio and started MIND DRIVER.
Heath: This was in '94.
Carl: Yeah '94, and then that's when we started putting ads out for a drummer and looking for a singer. We found a drummer right away, but we couldn't find a singer. So for about a year, we did the music only thing. We then put an ad in BAM magazine and Heath answered it. We tried out maybe three or four singers before him, but Heath stuck out the most. He just caught on real quick. Tio was the first one to say we had to keep this guy.
Heath: Then after I came in the band, we had another drummer, Mark, who left and got married. At that time Tio passed away. After that we knew we had to keep the band going on for Tio. We ended up getting Tio's guitar instructor Mike Lucero to be in the band. Mike was with us for about a year and a half. Well then Mark and Mike take off. So then we got Mikey, who used to see us at the 369 when he was in PUNKTURE. So we picked him up, luckily... Then there was another guitar player in the band Randy Harris. He wrote a lot of good songs.
L: His real name is Randell. He drummed in "riotgun." for awhile.
Heath: Well then he took off so now it's just the four of us. We're tighter than we've ever been. We couldn't be happier with how things are right now.
L: Who influences or rather inspires you guys from a musical standpoint?
Carlos: Everybody has different influences. Mine would be DESCENDENTS, BAD RELIGION and the BEATLES. And for Mike, before he was in the band... I don't know, Iron Maiden or what? (Everyone starts laughing) Loverboy?
Heath: Warrant, Faster pussycat...
Carlos: Go ahead Mikey, tell 'em your influences.
Mikey: You pretty much got 'em. You hit them right on the nose.
Carlos: The Village People, Rick Springfield and his latest influence Ricky Martin (the laughter gets loud at this point).
Mikey: No not Rick Springfield, that was ABBA. My influences, the biggest influence is mostly LAGWAGON because of the drummer, the new Blink 187 drummer, I like the drummers. And of course Zebra Head, where are they? We love playing with Zebra Head.
Heath: My influences I would say are... No! Don't say BOYZ 2 MEN, (Everyone teases Heath spouting out names like N'SYNC and other crappy boy bands) back in the old days it was actually FOREIGNER. I really liked Foreigner when I was growing up and AGENT ORANGE. I was really into them when I would skate. Kind of a weird mix, huh? But now, Lagwagon, they were one of the main reasons I always wanted to be a singer. I just love that guy's voice so much. Their music is just so powerful. Even the Vandals, I dig them... But my main band would have to be Lagwagon. Their whole style just fuckin' rocks.
Carl: What my influences are. Pretty much the same as Carlos'. We group up together so... y'know, there similar.

L: What about a non-musical stand point?
Mike: The singer of QUEEN. (At this point the guys start talking about Freddie Mercury's butt and other nonsensical ramblings)
Carlos: I don't have any non-musical influences. But if I had

Yeah, we'd do it. I'd sell my soul. I've already sold my soul to everything else.

somebody that I looked up to and influenced me really, it would have to be Carl. Carl has influenced me a lot in my lifetime. With beer of course, he made me a drunk, music and everything. So Carl is pretty much my influence.
Mike: Ron Jeremy.
Carlos: Ron Jeremy! Because Mike wishes he had a big long penis like him. Mike has a little one.
Heath: My main influence is Tio. Tio is my main driving force right now. And has been for the last three years!
Carl: I don't have any influences outside of music. Oh yeah, Vivid porn. That's my destination. Or to be in one at least.

L: You guys don't appear to have any political agenda in your song writing, is there a reason for this?
Heath: I think, because I write most of the words, I'm not a political person. I am not into politics really. I'm just into writing about what ever I feel or what ever I am into. If it's about girls, everyone is into girls; I'm into girls. I'm into writing about life and relationships, I write about what I know, and I really don't know about politics.



L: Is there a philosophy you guys lean to?
Heath: We write about life!
Carl: Mind Driver is a positive band, and there is nothing really driving positive about politics. We don't want to get colored up in that whole government mess thing.
Heath: Rage Against the Machine is a band that's all about politics. Why they came about is all about the politics. They want help this, they want to stop that! We just don't have that kind of influential background. We're just into writing about life. Different aspects about it.

L: Radio airplay... is this a necessary component to being in a band?
Carl: I don't think it is necessary, but it is nice. Everybody knows that KROQ and Y-107 is Payola radio. That's all paid by major players in the industry. We people that listen to the radio have no control over what they play. So if they do play us, GREAT! We're not sellouts. We're just doing what we do.

L: I heard you guys got the attention of Y-107 (So. Cal. Radio station), how did this happen? Where is it going?
Heath: My whole thing on radio is, I feel it gives a band to play a million shows in five minutes. If we get a chance to be on the radio, sheesh... you can play a show to a million people in three minutes. Where else can you do something like that? It helps get the word out about the band. If you get on the radio, look at how many people get to hear your show in one night. How we got to be on Y-107 is just a buddy called us up and told us they were having a canned food drive, "bring your CD down there!" I showed up down there, it was right by my house, gave them a CD and later that night, they played one of our songs. A bunch of people called up that night, said they liked our song, so they played another song. So far, that's about it.
Carl: They told us they can't regularly play it, only one guy makes the decision.
Heath: A lot of our fans are calling the radio station and emailing me, they're trying to get us back on the radio.
I think that's awesome. More power to them. I can't thank them enough.

L: Where will Mind Driver be in say 5 years from now?
Mike: Europe!
Heath: Touring the world!
Carlos: At some nudie bar for Carl's birthday!
Heath: We'll be playing everywhere. Our whole goal right now, the whole reason we did this CD ourselves in the first place is to get somewhere. We've been playing Orange County for five years now. We never really got the chance to play out very far, except for Vegas and San Diego. We just really want to get out there and play a lot. Five years from now... Headlining the WARPED TOUR, headlining the PALACE. Headlining the POND! That's where we are going to be.

L: Are you willing to sell your soul for rock n' roll?
Carl: Where do I sign?
Heath: Where do WE sign?
Carl: Yeah, we'd do it. I'd sell my soul. I've already sold my soul to everything else.

L: Mick Jagger would be proud of you. I noticed your CD cover, back and insert has a little picture type saga happening, what's the story boys?
Heath: I can help that one out! The whole story about the CD is that we had some people tell us we were 90% ready for radio and all that stuff, but we're missing that 10% element that would make us bigger than what ever...
L: Let me guess... a million dollar record conglomerate?
Carl: Yeah that's it!
Heath: So they told us we were missing that one thing. So they told us we should work on writing songs and getting our act together. We didn't want to wait, we just wanted to put our heads together, work hard, and put this 10% of nothing... which is our music, our writing, our influence and producing, whatever, out there. So the girls on the cover, one has big jugs and one has little jugs. Well the girl with little jugs is the Mind Driver chick. She is the one that's missing that 10%. So she can be first place. On the back cover, She's ripping her hair because the big boob girl won for having the bigger breasts. So inside the CD, you see the small boob girl holding the flowers. She took the crown. So now she has that 10% and is now the beauty queen, she is the winner.

L: If you had a message that you had to share with today's youth, what would it be?
Heath: Stay away from Carlos' pad. Youth of today... just concentrate on being kid. Stay young. Support local bands.
Carlos: Wear condoms!
Mikey: Don't wear condoms. Live fast, die young.
Carl: I would say, regardless of what anyone says. Just follow your dreams.

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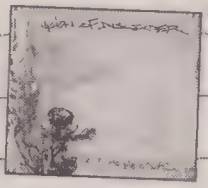

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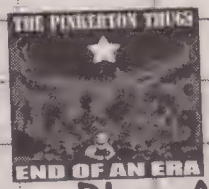

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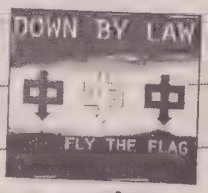

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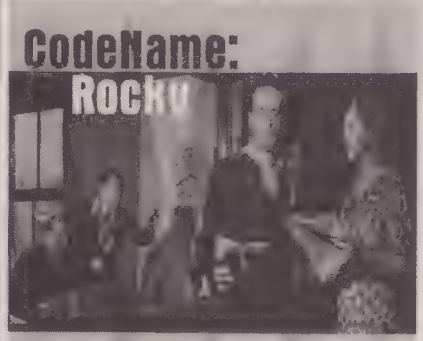

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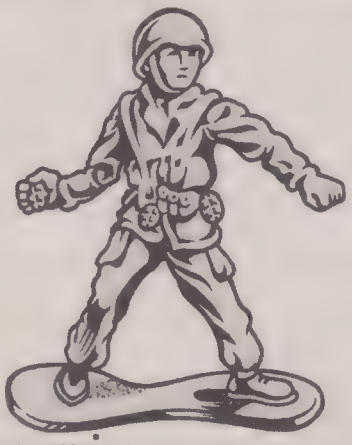

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Riotgun Interview

By: Heathen

Riotgun is a band that has been around to see the evolution of Punk music as we know it, and don't know it. They have seen it change from a unique form of relaying a message of freedom, to a message of "How old am I?" to convey their style. Riotgun is raw punk from the outback. With hard driving guitar and aggressive vocals, Riotgun offers what most punk bands turn from in a couple years. They stay true to their roots of punk rock in its truest form.

Your CD entitled "Shortcuts to Nowhere" states that the songs are from years 94-97. How long have you guys been around?
Larry: Since 1993.

Have you always had the same members?
Larry: We haven't always had the same members, but we have had some of the same members more than once. But we've never been broken up as a band.

Since the band started, what do you think was the best show you can remember?
Larry: Summer of 95, Lake Charles, Louisiana. The night before we had played New Orleans in front of 30 people. The people weren't into punk, thought it was an old thing. But we got to Lake Charles and played in front of 500 screaming English looking punk rock kids with hick accents.
Daniel: When I play, its like sex. Every time it's just balls out, you do your best and move on.
Matt: I love the shows at The Doll Hut. I always have a good time there.

Your recent CD sounds very tight & mixed well, where did you record it?
Larry: It really came together at Helldorado Studios in Compton.

Where is your CD for sale?
Larry: Fingerprints, Bionic, Blackhole, and 45 Revolution in Long Beach. We also licensed out CDs to other labels like, Brahoola in Brazil, Bronco Bullfrog in Spain, Point Break in Italy, Final Vinyl In Germany, Dyfer in Chile. And it's for sale at the Web site.

Your roots reek of old school punk. Do you ever wish that punk was like how punk used to be back in the late 80's? If so, why?
Larry: Daniel is from the old school of old school. He's from the late 70's of punk rock music. He used to play in the band the Simple Tones. Daniel and I have an ongoing argument. He believes that punk died in the 80's. I believe that punk started in the 80's. You know with the hard punk. And also the 80's had the best bands.

You know we had Black Flag, Descendents, Exploited, and The Business.
Daniel: I was there in LA when it all first started. You know w/ the Germs. I used to go to shows and it was like 8 bands for $1.00.
Larry: But all in all, we wish it like how it was. It was a virgin. Everyone was really into it. It was a new thing, you know. It belonged to the people. And bands had their own different sound.

How do you feel punk music has evolved over the decades?
Larry: I think it has splintered off into too many sub-genres. We're by definition a punk band because we're making our own rules and doing what is true to us. We've been cate-

gorized as Street Punk, Old School Hard Core, you know we just categorize ourselves as Punk. The original feeling was community, you know I think that's how it should stay.

You have a song on your CD entitled Riotgun. What is the meaning behind the Riotgun name?
Larry: No one has ever asked that, believe it or not. First of all, people need to know that a RIOTGUN is not a lethal killing weapon. It's used to control a situation. It shoots rubber bullets and bean bags. To me, it sounded tough. And I liked the name. It's one word lower case. It's the name we wanted to call this project.

You have played in a lot of locations out of state & out of country, where was your favorite place you played and why?
Larry: I really liked Tacoma, Washington. They have a nice, tight Punk Rock community. They treat you good there. Everyone really supports Punk bands there.
Matt: Texas was really fun. It's a small town you know and people are really into the band thing.
Daniel: Canada was good. Although don't tell 'em your in a punk bad. Tell 'em you're going to see the Hockey hall of fame.

If you could play w/ any band or person, living or dead, who would it be and why?
Larry: I would have to say Naked Raygun, John Haggardy has been a big influence w/ my guitar playing and style of playing.
Matt: Journey, no I'm kidding. The Ramones.
Daniel: The Germs because Lorna couldn't play for shit. I would direct how they should play live. They didn't play live for shit.

If you could play any instrument to absolute perfection w/ a snap of your fingers, what instrument would it be?
Larry: Xylophone. They are so small. You know I could take it anywhere, and it's so easy to carry.
Daniel: Drums. Because the drummer controls the band. And could steal the show.
Matt: Drums. Cause I've been trying for years. (Lots of Laughs)

What are your thoughts on corporate radio?
Larry: I really think the world would be a better place W/O corporate radio. You have these kids that listen to bands because radio tells them to. There's no more outlaws on radio. Even Howard Stern isn't an outlaw, he's just going for ratings. I would like radio to be how it was in the 50's. These guys were playing black music to a white population. They did it because they liked the music, not because it was socially acceptable. A lot of guys lost their jobs because of it.

Are there any songs that you guys cover?
"Sonic Reducer" by Dead Boys, "Never Follow" by Naked Raygun. We used to do Margaritaville by Jimmy Buffet a long time ago.

What advice would you give the kids that are starting their first band?
Larry: Get good equipment and play as loud as you can. Play true. Don't follow trends.
Matt: Commit yourself.
Daniel: Play and have fun. Get Chicks.

Any last words to the Kiddies?
ALL: Buy American. Stay in school. Support local bands, buy local bands, study hard, and stay off drugs. God Bless America.

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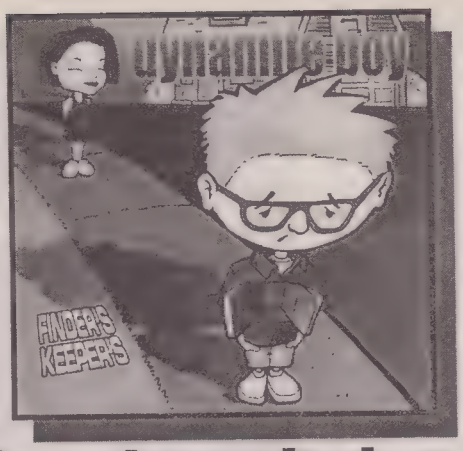

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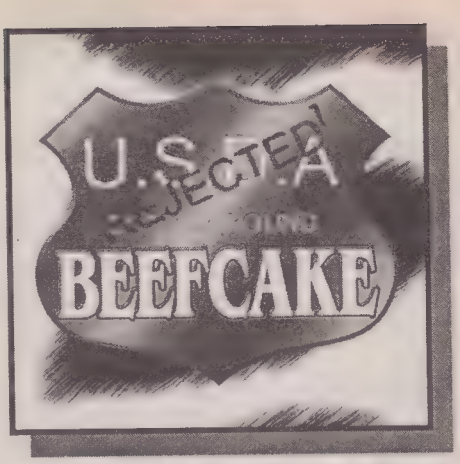

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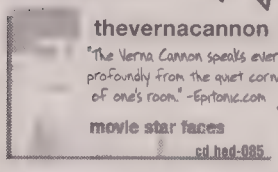

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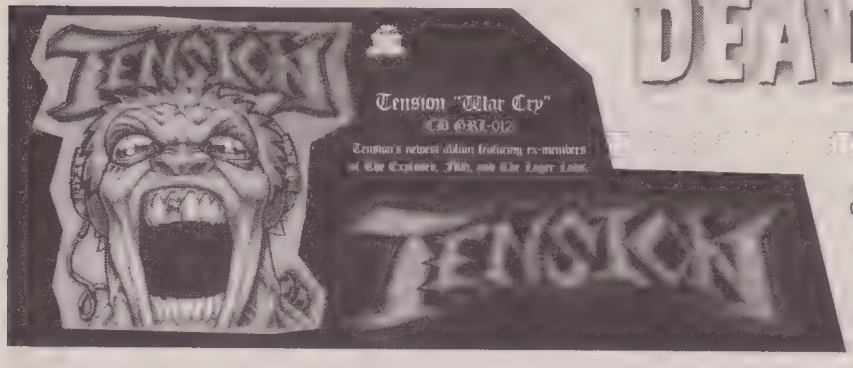

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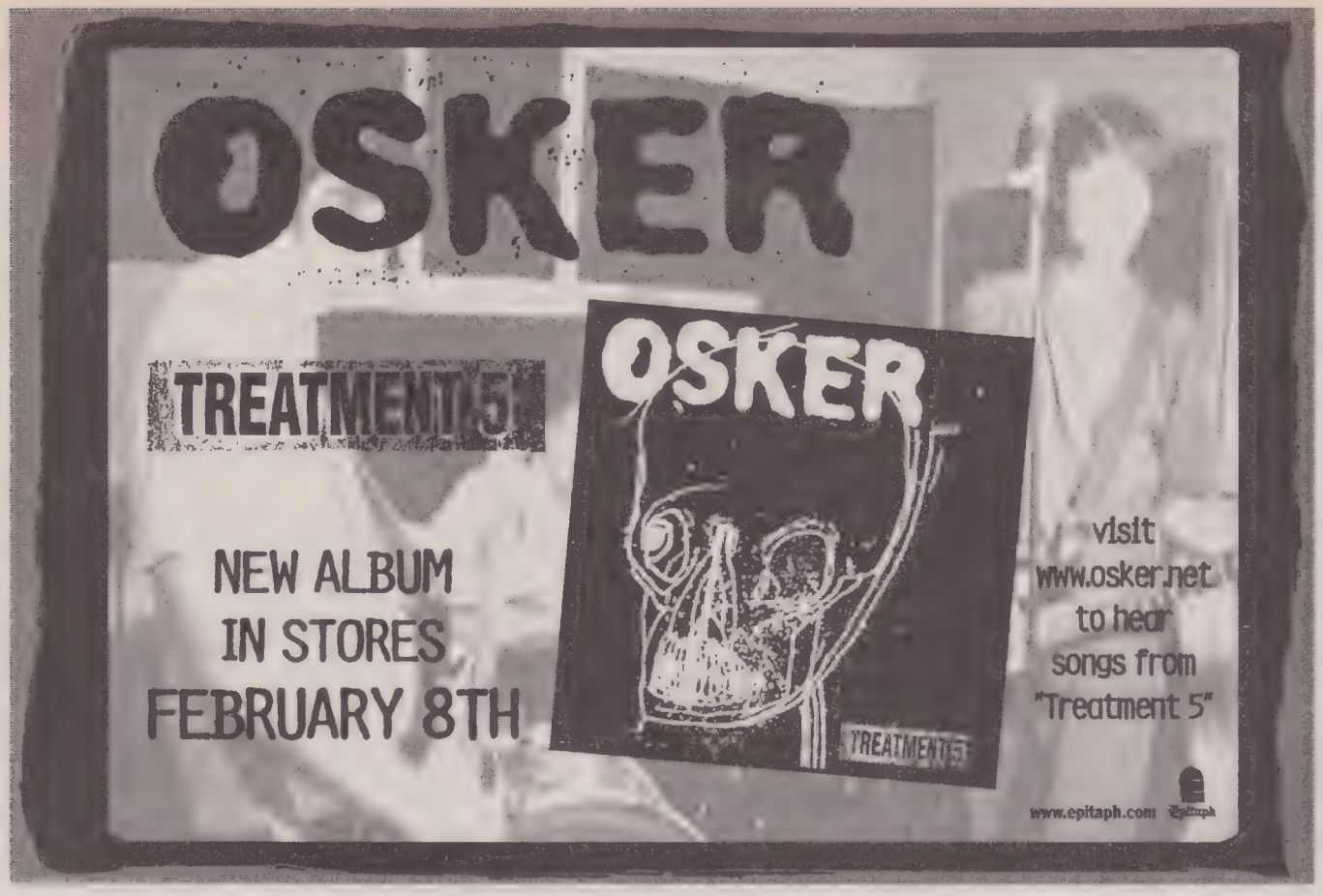

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THE OUTSIDE

Interview

The outside of what?
Outside of the "cool crowd". We were never the kids that people wanted to hang with in school. We did our own thing and developed bonds between ourselves and the

The outside of what?
Outside of the "cool crowd". We were never the kids that people wanted to hang with in school. We did our own thing and developed bonds between ourselves and the people that we considered to be true friends.

Tell me about the inside of The Outside?
We are five guys from Santa Clarita that make music from the heart for the pure unadulterated love of it. Everyone in the band is a unique individual and we combine the best of our ideas into our music to reflect our personality as a band.

Where do you feel you fall in accordance to the world of punk rock?
Don't really know and don't really care. We've been told that our style is different and that's fine with us. We do what we love and let the chips fall where they may.
How do you feel about the new record?
We think it's dope as fuck! It's got the energy

that we project on stage bottled in a studio performance and we're pleased with the outcome.

Are you happy being a self-release label type band or looking for a label? If so, anybody in particular?
We're glad we self-released the debut. It was a great experience and we hope to keep LOW records alive long after The Outside has come and gone. We're always open to creative discussions with labels. We are talking to two labels right now that seem interested in putting out the next album so we'll see where that goes.

What are your biggest fears?
Waking up next to Lorena Bobbit, Monica Lewinsky or Rue Paul.

How has the year 2000 affected you?
It made our 1999 Swedish Bikini Team calendars obsolete.

Any bands you feel like slagging?
If we knew what that meant, we would probably answer the question. We will however, give some props to our buddies in Cigar, Deviates, The Line and Ten Foot Pole.

Any political opinions you'd like to share with our readers?
Yes, Get the U.S. out of the U.N.

How's life treating you?
Better now that we're all getting therapy. It was a mutha before.

Where do you want to be when you die?
In the saddle my man...where else?

What changes would you make to your last album if you could now?
We would've spent a little more time on the backing vocals and added some more harmonies. You know all that cool Beach Boy stuff.

Tell me about where you all are from and how boring it is in your town.
We are from Santa Clarita, CA. Some of you may know it as the home of Magic Mountain. It's boring enough to spawn five guys like us...kinda scary. There are a few cool bands out there like Think Twice, All Or Nothing, and Head First.

Is apple bobbing big there?
No. But we once played a town in Texas that holds an annual mosquito festival and the people there were like "Y'all got a perty mouth". And we were like "OK man, whatever you say...where's the freeway?"

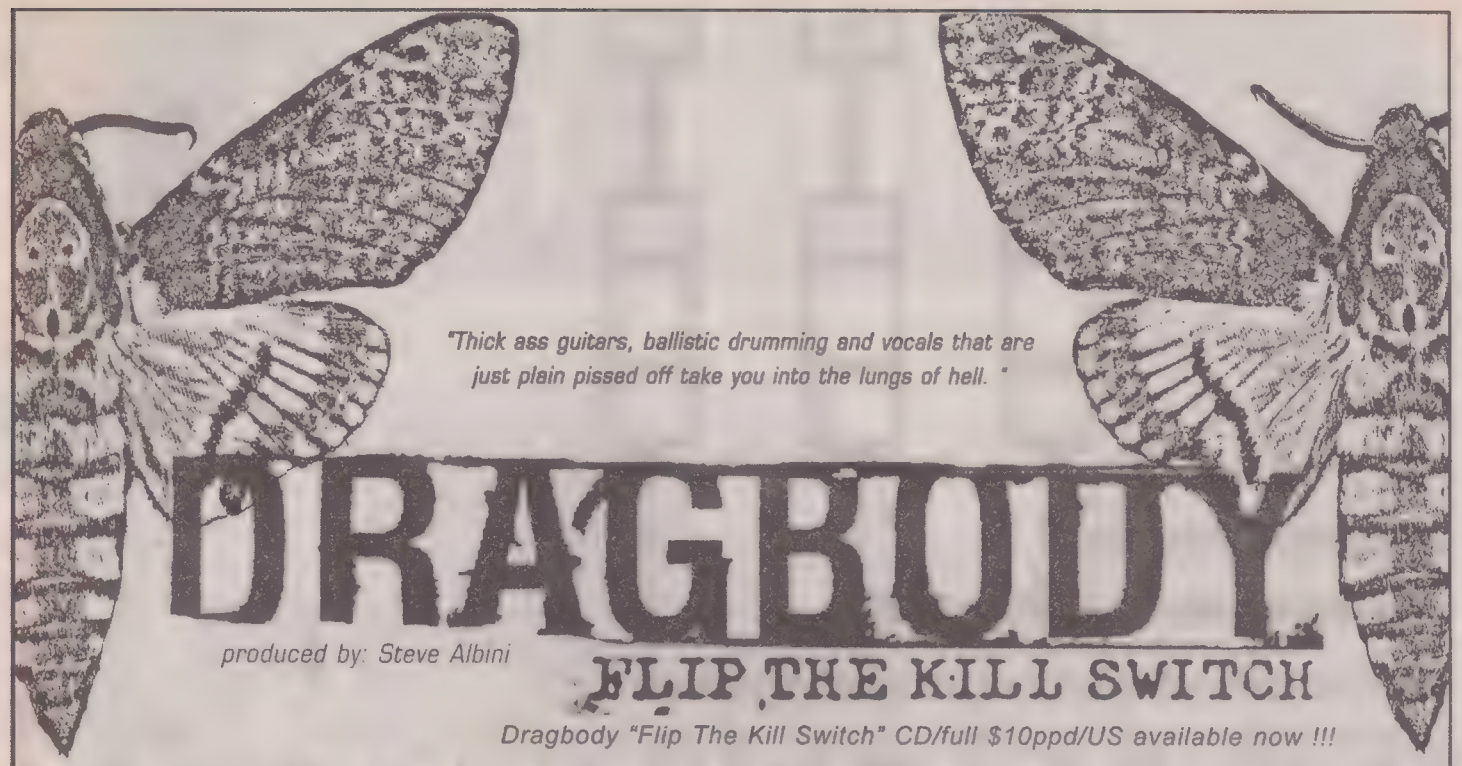
What percentage of the population takes "E" there or some form of illicit drug?
The Sheriff has been too high to release the figures this year.

Do you have a fan club? Do you need a fan club? Do you want a fan club?
Fan clubs are gay. We have a Street Team that helps us tremendously. We do have a web site at www.theoutside.com if anyone wants to reach us.

What animal best represents what The Outside is all about?
The jackelope because they are cool animals but they don't really exist. Or it would be a cross between a jackass and a camel. You figure it out.

Touring plans are....?
We plan to rock it through as many states as our van will take us this year. We're currently working on some possibilities right now but we don't want to jinx it.

What's next for The Outside?
Simply more fast, fun and furious punk rock. We bring it with energy and emotion and we believe in always keeping it real. If it's not in your heart then it's time to get out of the game.



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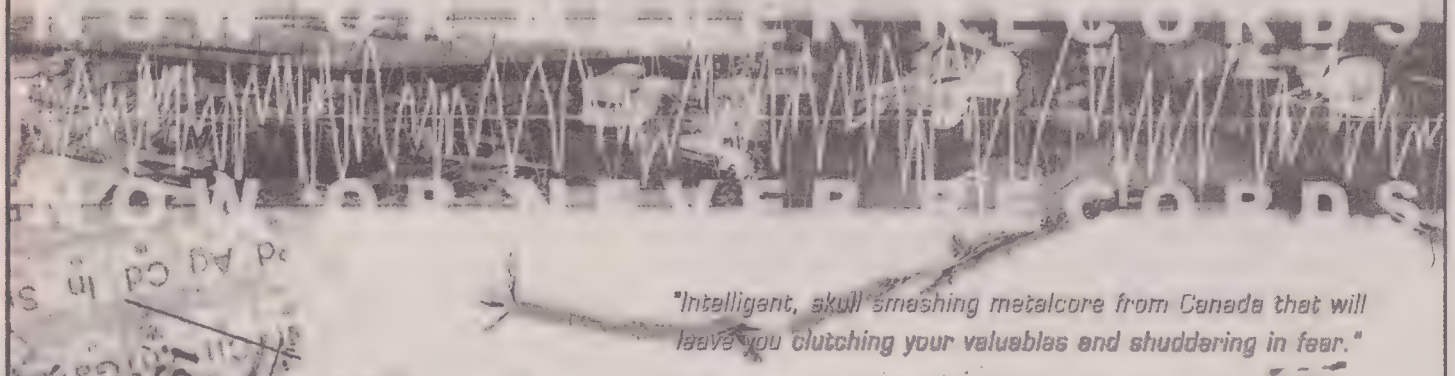

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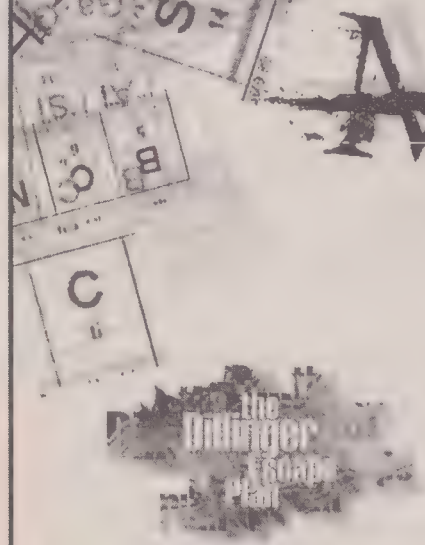

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routine riot

Routine Riot Interview

Routine Riot is:
Ryan Tarkanian: Guitar
Chris Eden: Bass
Keith Sims: Vocals
Ryan Walsh: Drums
Tom Vota: Keys and backups.

When did you first get into music?
Ryan W: As a kid, when my mom used to sing to me.
Ryan T: When "Ice Ice Baby" came out.
Chris: Freshman year of high school.
Keith: When I first heard Wham, I was hooked for good.

How did your band get together?
Keith: We were in the Decapitones, and we wanted to play after we split up. A couple of us kept jamming, and we played a couple of shows. Then people left, and we snagged Chris from Abducted and Ryan from the ghettos of Manhattan Beach, and here we are.

How would you classify your musical style?
Ryan W: If you put a bunch of styles in a blender, and mix with chicken stock, you get Routine Riot.
Keith: Mutt Rock. A combo of way too many influences.
Chris: Actually, we play rock/pop/ska/punk stuff with a little bit of emo.

Musical Influences?
Ryan W: Alkaline Trio baby!
Ryan T: Aaron Barrett.
Keith: Michael Jackson and Boingo. Universally, we all have just too many influences. Everything from Depeche Mode to Sublime, to the Get Up Kids creates our sound.

I know that Routine Riot is made up of former members of Abducted and the Decapitones. How do you think that has helped or affected the band's sound or appeal?
Everyone: The old bands have served dual purposes, and have been both good and bad for us. The sex appeal from the 15-year-olds is still there, but we get pigeonholed as a ska band and it affects the flexibility of our shows.
Keith: As for the sound being affected, I would say that my voice has something to do with it. The music is different, but my voice is the same, and you can't help but connect it to the Decapitones...sorry guys.

What has the response been from the fans?
Ryan T: We have our own little fan club, and we got pins made with our faces on them; woohoo!
Ryan W: It's great to see people come just to see us. I've never been in a band that's had a fan base like that, and it's wonderful.

Do you feel that the old fans of the Decapitones and Abducted have been supportive of the new project?
Ryan W: For the most part, yeah. Some of the old fans though are expecting to see Decapitones part II. If you come to see a sequel of the old band, then you'll probably be quite disappointed.
Keith: Most of the old fans have been flexible though. And the ones that do hear us, tend to warm up to the sound-it's nice.

If you could get one message out to your fans, what would it be?

Everyone: Give new sounds a chance!

What is the biggest myth about being in a band?
Ryan T: Backstage is cool.
Ryan W: You get tons of groupies.
Keith: People over the age of 13 actually like to go to concerts.
Johnney: Roadies are cool.

What would you be doing if you weren't in this band?
Ryan W: NOT driving to O.C. twice a friggen week from Manhattan Beach.
Ryan T: Playing with myself in my room.
Chris: I'd be in another band. I'm what the French like to call a band whore.
Keith: I'd be in a barbershop quartet on the weekends.

What gets each of you out of bed every morning?
Keith: The cash money yo.
Ryan T: This band. (Said with extreme sarcasm)
Ryan W: Goin' pee!
Chris: Jesus Christ.

What keeps you motivated on stage?
Everyone: The killer crowd response we get when we play shows.
Keith: The chance to mess with the audience and tease the kids.

What are your biggest gripes when it comes to promoters/clubs/venues?
Ryan W: Sometimes it's discerning when we don't get called back by promoters from venues. I think that's something that every band deals with though. And hopefully, playing and touring will be easier when we put out the CD.

What's the worst club or venue you've ever played?
Everyone: We haven't really had any bad experiences to speak of yet.
Chris: Every promoter has been cool with us. We've gotten ourselves a mess of shows without even a demo tape, and that's something we're all thankful for.
Ryan W: The only things that have gone wrong for us have been scheduling conflicts. We're all old boys, and it's hard getting together sometimes. Besides that, there have been a handful of shows in which we're going up against bigger bands at different venues- that happens in O.C. though I guess.

What is your biggest fear?
Ryan T: Pokemon.
Ryan W: Tourette's Syndrome.
Chris: Spiders.
Keith: Marxism.

What do you think about this whole Y2K hoopla?
Ryan W: Horse Shit.
Keith: Bottled water and chunky soup.
Chris: It's pretty much a crock of shit. Everything is going to be fine.
Ryan T: It's a reflection of our paranoid society.

If you could only have one machine be Y2K compliant, what would it be?
Keith: The computer that tallies the grades for my kids.
Ryan W: My T.V.
Chris: My computer.
Ryan T: My machine head, it's better than the rest.

With the world entering the new century and all, how would you envision the world ten years from now?
Ryan T: Lots and lots of lava with a whole bunch of trees....and water nymphs.
Ryan W: Hopefully, pretty much the same.
Chris: Way too much traffic.
Keith: White guys actually acting like white guys. And pants for the kids that are less baggy. Damn, put on a belt for God's sake!

Where do you see Routine Riot in ten years?
Ryan W: Probably deceased. We will all be in our mid 30's, and if we're still in a band, playing at chain reaction, then that will be pretty damn sad.
Keith: Preach on brotha!

Any last thoughts, anything you'd like to say or add?
Ryan T: Buy our EP in late January!
Keith: Yeah, it's coming out on Medical Records soon. Six songs; not a lot of cash. Pick it up at a show or something. Oh yeah, and my girlfriend Jen is a hottie.
Ryan W: Tom loves Depeche Mode!
Chris: Check out our website: www.routineriot.com I update it all the time.

"From the Shadows", the debut EP from Routine Riot will be out soon. Go check them out at a venue near you.

routine riot

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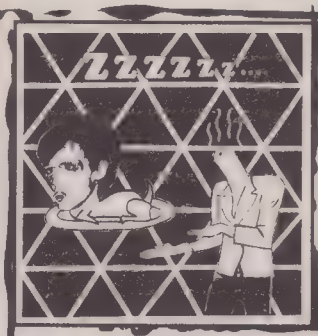

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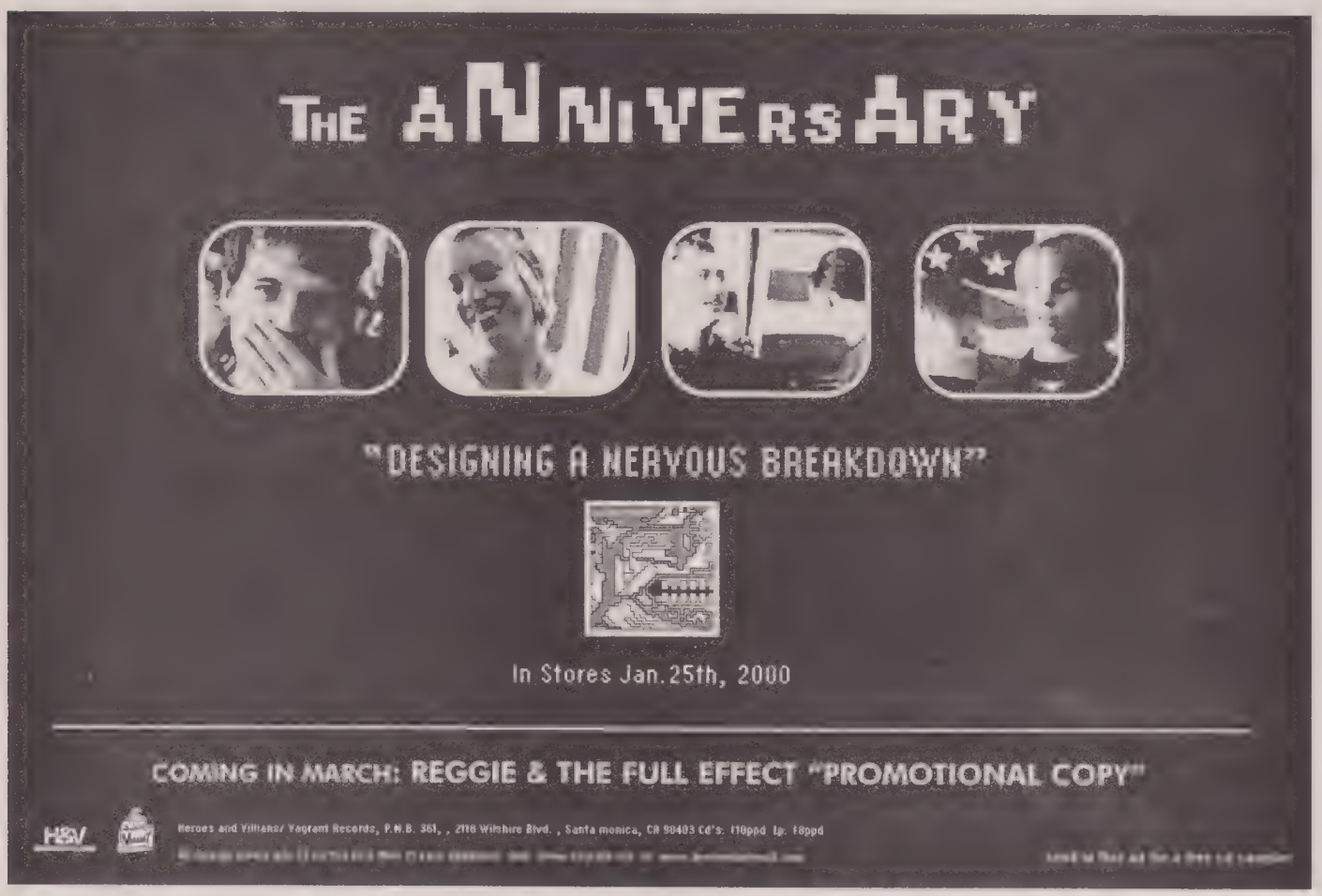
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Angry Samoans
Damnation
46 Short

Saturday Dec. 18th @ Chain Reaction
By Larry Lugz

Due to festivities throughout the Southland, I once again arrived late to yet another show at the Chain Reaction (hell guys, I wouldn't be so late if you didn't always kick off the shows so damn early). It appeared to be another packed night as the 46 Short hit the stage. For those not in the know about these guys, these guys play some tight ass early 80's hardcore. I'm not really familiar with names of the tunes but these guys belt them out with the high energy of early Black Flag. Short spurts of musical mayhem fueled by the high energy of tonight's crowd. And the crowd did love them.

Next up came everyone's favorite evil do badders, Damnation. Although the set was short, singer Sean Kama kept this all to eager crowd hyped up for some all out action. The kids were going nuts for these guys. By far the highlight of the evening as they tore through songs like "Getting Evil" and other similar themes that evoked the inner demon in all of us. Shirtless and sweating, Sean and his evil band of denizens tore through song after song with ghoulish delight and then found time to hang with over-zealous fans after the show. What more can you say about a band that can have fun, look ghoulish and not take themselves to seriously but yet still hold true to the spirit of Punk. GODDAMNIT! Damnation Rocks!

Lastly to hit the stage was Southern California's own Angry Samoans. Well, to be frank with you, they weren't all that angry and from what I understand, Metal Mike lives in Northern California. Well to make a long story even longer, they started out strong with "Right Side of My Mind" and then went off into some sort of psychedelic, jangly guitar type of number, immediately followed by "BBC" from the first Austin Powers movie. I know first hand that Samoans are not big on following anybody's rules, but c'mon. I grew up on late 70's/early 80's punk, and these guys were the crème of the crop back in the day and even up to the point where they were playing small dives in the late 80's. I guess that thrill is gone now. They might be older but wiser, but they lost that edge which made them one of the greatest and often most mimicked bands in America. I haven't given up hope on these guys yet, let's hope they haven't. Peace out!

Blanks 77
Criminals
L.E.S. Stitches
Total Chaos

November 23 @ the Glasshouse
By Larry Lugz

Originally the Ducky Boys were supposed to play, but from what I understand, they are back in the studio working hard on a new release. Total Chaos was added to the touring bill the night before and I'm not sure that was such a good idea. In fact the majority of the crowd that was in attendance this night didn't really care for the dress up antics (high priced vinyl pants, leather vest, bondage attire, you get the picture) of the "Chaos" boys, who incidentally didn't appear to have there hearts into this show. They badgered through a list of old numbers like "Fight to Unite", and played a slew of new songs from their most recent disk on Cleopatra (sorry, I don't know what the new one is called) and then promptly exited to drink backstage. Next up to liven the Party was L.E.S. Stitches playing their brand of New York inspired Brit Pogo punk ala the Clash. Yeah, these guys do dress up and do the whole Guns n' Roses rock posturing when they play, but they got the music backing them up. The Stitches blasted through songs from last year's STAJA 98 L.E.S. full-length, wowing the kids through the whole set. Faves like "NYC is Dead" and "Another Let Down" proved that these NYC boys are gonna be around for a while. It's great to see that NYC has more to offer than Hardcore and Metal these days.

Possibly making the most waves this night were the East Bays own CRIMINALS. It seems like these guys (and one girl) have been on tour forever. What more can I say about these guys. They rock... and rock hard. They stood out on this bill especially because they perform in standard streetpunk attire, dickies, T-shirts, tennis shoes and leave all that high priced punk wear back at the store. They prove punk is a lifestyle and not a fashion statement. It's all about the music baby! First off, singer Jesse Lucious is a madman! He spent half the set in the pit making all the happy go lucky punk types take part in their performance. Jeff Wilkinz from MANTOWNE even helped Jesse create a little much needed havoc on the floor. Bassist Mike and wicked drummer Julie kept the rhythm tight as the CRIMINALS tore through some soon to be Punk classics cuts like "Fuck You All", "Scene Monkey" and my fave pick "I'm Vintage Baby". I did notice they had a new guitar player for this tour. I didn't catch his name but he is a natural for these guys and he proved it by tearing through AC/DC's "Shook Me All Night Long", boot kicking punk style. The place went wild. For those of you who haven't caught these guys yet, do it! They're reinventing punk and making it dangerous again. Who needs rules anyway?

Speaking about dangerous, Blanks 77 hit the stage next (and last). These guys consume alcoholic beverages in mass quantities. Sloppy they might have been, but they put on a damn good show despite their drunken antics. The majority of their set was made up of stuff from their latest album "BCH" (or something like that). Unfortunately I haven't had the pleasure of listening to the CD, so I can't spout out any song titles. These guys manage to create a little havoc of their own. Non stop pogoing and surly remarks to and from the crowd fueled the BLANKS high energy Pogo Punk to obnoxious extremes. The best way to describe these guys live would be, take 1 part RANCID, add equal amounts of ELECTRIC FRANKENSTIEN, stir in 2 parts the BUSINESS, add plenty of alcohol and gunpowder and watch it explode into a drunk punk fury right before your eyes. I can only imagine what life would be like with these guys on the road. Cheers!

Longfellow
Pulley
Hey Stroker
Just Because

12/10/99 @ Chain Reaction, Anaheim, CA
By Diane Scott

Just Because was first to take the stage tonight, and their ear-piercing guitar chords instantly caught everyone's attention. This five-piece punk band had an enjoyable fast beat that started the night off terrifically. Their unfortunately short set included "The Edge", and I was sad to see their time up. The crowd liked these guys as much as I did and I hope to see them play again soon. There was a big turn out tonight and I could tell everyone was definitely in the mood for some good punk, which was exactly what these bands played!

Hey Stroker is a five-piece punk band from Mission Viejo and has been together for about a year and a half. They have exactly what they need to be a success; every member is great at what he does. Jake's distinct vocals go perfectly with Phil and James's catchy guitar rhythm, Mike's pounding bass chords, and Landon's fast paced drumbeat. Hey Stroker is well known in Orange County and I can tell these guys are going to go places in the future. They played songs off of their self-titled CD, as well as some new ones including "Superfly", "Let it Go", "Girl From Across the Street", and a cover of "Paradise City".

Pulley, another awesome five-piece punk band, may be considered an "ex-member" band, but they sure rock! Scott, Jim, Mike, Tyler, and Jordan all went crazy on stage throughout their whole set, with their somewhat angry lyrics being sung into our ears at an amazing intensity. They played songs from all three of their CDs and a few compilations. Among them were "Cashed In" and "If". A pit was instantly started with the first guitar chord and didn't stop until the last beat of their drum, and the crowd ate up every second of their set. I'm so glad I finally got to see this great band. If you missed this show, you should definitely buy their CDs because they are awesome!

The crowd thinned out a little before Longfellow took the stage, and those people that left certainly missed out. The Orange County punk band was as crazy and full of energy as I have ever seen them. The crowd begged for their favorite songs and among them were "10 Seconds", "Scooter", "Rowena's Song" and their cover of "The Crowd". Longfellow also treated us to a few brand new songs that will be coming out on an EP sometime in January including "Pigeon Toes". Tom was his usual self and ran into the crowd a few times, falling on people and letting the crowd sing into the microphone. The pit was not quite as vicious as it was for Pulley, but everyone was going crazy and having a blast. I know everyone got to enjoy a night filled with some glorious punk rawk.

Jeffries Fan Club
Rx Bandits
One Hit Wonder

12/17/99 @ Chain Reaction, Anaheim
By Dug

One of the greatest things about the Chain Reaction in Anaheim is that it is an all ages venue. Bands that play there can tap upon a large, young audience that needs action and is dying for a live show to dance to. If you're over 21, you won't find any alcohol at the show, but you might find oversize, psychedelic day-glo paintings of Machu Picchu on the walls of the Pollo Inca restaurant around the corner from the club on Euclid. The Peruvian restaurant has a nice selection of Peruvian beers and a huge assortment of bizarre potato and meat dishes. After several Cuzco's and Crystall's, a couple of plates of ceviche (and potatoes) and platter of tripe stew (and potatoes), we were ready to check out three of the hottest local ska bands.

One Hit Wonder from Long Beach led off the show with hard, fast ska/punk. A good-size mosh pit circled ominously in front of the stage as guitarists Dan Root and Trey Pangborn traded licks. At one point Root put the guitar to his mouth and played a tooth solo ala Hendrix. The enthusiastic crowd egged the band on as they tore through a tight set in the small, sweaty club. On their final song, Root wowed the audience by asking a young fan if she wanted to come up on stage and join them. Root strung his own guitar around Annie's neck, whispered something in her ear and proceeded to let her play along to the final song. This is a confident band, a real treat to see live in a club where they're truly appreciated.

When we speak of appreciation, we must recognize the second band, the Rx Bandits, who proceeded to turn the club into their own personal fan appreciation night. The band, recently chosen by Teen Magazine in their "cute band alert", truly draws upon a large following of teenage girls. There were girls to the left, right, in front and behind us, and everyone seemed to know the lyrics of every song. The lead singer constantly held the mike out to the audience and let the crowd take over the vocal chores. The walls of the club reverberated with the sing-a-long lyrics as the Rx Bandits pulled out all the stops, encouraging the crowd to sing louder on every tune. These guys have a knack for interaction, the sax player even trading shoes to a guy with size 11's in the audience at one point. Throughout their set, there was a busy pit at the front of the stage and during their last tune, "Secret Agent Man", the crowd really cut loose. Their new bass player, Kevin Stewart, was a success with solid backup for a clean and well-paced set.

The final band of the evening, Jeffries Fan Club from Anaheim, can always be counted on to bring a load of enthusiastic fans to a show. Though their fans aren't as rabid as the Rx Bandit contingent, the JFC crowd danced energetically to the band's quirky ska. There were some truly great moments for the trombone player, Chris Colonnier in "You Drive Me Crazy", while Tim Carpenter delivered a stinging guitar solo in the middle of the tune "Milk", something you don't see at most ska shows. One of the high points of the show was their teenage girl song, "12", which included a central chorus composed of the boy-band standard, "I Want It That Way". Unfortunately, this was followed with a lackluster performance of "Feliz Navidad", but what the hell, it was the season.

All three of these bands put on a great live show with lots of energy, talent and enthusiasm. Don't miss them if they're playing near you.

"LOOSE CHANGE"
MOVIE RELEASE PARTY

11/19/99 at CLUB BUZZ IN NEWPORT BEACH
By David Turbow

Could it really have been more than a year since I had set foot in this establishment? Yes, those days of playing shows and clubbing at the Warehouse seem like eons ago. Despite being more swamped with work than the Everglades, I couldn't pass up an invitation to the release of the new Taylor Steele surf film, "Loose Change". The event was sponsored by Surfer Magazine, Hurley International, Huntington Surf & Sport, and probably a bunch of others who didn't slap their banners up. Let me apologize publicly right here in the first paragraph for missing the musical acts, San Diego's FURIOUS IV and the legendary TSOL.

Taylor Steele must be given credit for practically launching the careers of surfers, such as Oxnard's Timmy Curran. Steele's fast paced editing style, blistering soundtracks, and choice of new school up-and-comers brought him worldwide fame in the surfing world at a very young age.

That being said, Steele's "Loose Change" was slightly disappointing, if only because he tried to make screen actors out of surfers. The idea here was to intersperse footage of surfing with wacky antics, such as bar room brawls or a pimp daddy taking a girl on a date to the In-N-Out drive thru. It was somewhat difficult to make any kind of sense out of the film, because the roar of club goers drowned out the dialogue. The movie seemed to star Carlsbad's Rob Machado in a silly role as a beatnik drifter on a beach cruiser. He sports acid washed jeans and a blonde wig as he rides around in between dreamy naps and jaunts to the convenience store. Machado is one of the world's most fluid and graceful surfers, and his surfing segment supports that, but the poor fellow can't act to save his life!

The Malloy brothers rip it up in some of the earlier segments. In fact, Keith Malloy pulls an amazing air to fakie. East coasters like Saxon Boucher and Damien Hobgood also go big, while newcomer Rizal Tajung rips it up. Huntington Beach's Jay Larson gets a small segment, but I'm not sure that it does justice to his true potential. Those of us who have seen him destroy surf on the South Side of the HB Pier will look forward to the day when he gets to do his own feature film, perhaps like the one Chris Ward did. I missed the earlier footage of North San Diego's veteran powerhouse Brad Gerlach. What a dork I am!

Hawaii's Ross Williams stars in a segment with a mock hold-up at a 7-11. I'm pretty sure that Benji Weatherly also has a bit part as a pizza delivery boy on a moped. Out in the water, Weatherly slashes his way through some lefts and rights. Tim Curran does some amazing alley-oop airs, similar to those that launched him to fame a few years ago. Curran seems at ease with his frontside and backside airs, but he's no one-trick pony. He pulls off sick carves, floaters, and a clean 360 too in the film. I think that Steele must have taken a few trips to Indo to get this footage, and it really gives the surfers a better chance to show their stuff than the typical SoCal beach break would.

In glaring contrast to many of the other "actors", Shane Dorian, perhaps due to his previous acting experience in the recent feature film "In Gods Hands" and on some TV commercials, seems totally at ease in front of the camera. Many of the other "actors" couldn't even keep a straight face in their parts. Oh, well. At least it was funny!

After the bar scene, we see footage of Oxnard man Dan Malloy getting some insane barrels at an unspecified locale, perhaps in the Mentawais. Malloy pulls off several backside 360s and catches air a few times. Aussie Taj Burrow then annihilates a few for good measure. The segment on Kalani Robb is quite nice. Robb has the speed and agility to perhaps become a world surfing champion some day, but his power just isn't quite there yet, as evidenced in the film. Speaking of power, Taylor Knox pulls off some sick and powerful speed carves! He is cast as a belligerent biker in one segment. It reminded me of the way Matt Hoy used to look in 1986.

For me, the highlight of the film was seeing some magnificent surfing from young Bruce Irons. Irons not only catches some filthy barrels, but he pulls off some humongous airs too. To me, the limber Bruce Irons is like the Lincoln Ueda of surfing. Whenever he catches air, he just seems to stay up in the air forever before coming down. The whole crowd in Club Buzz was hooting up a storm.

Seven time world surfing champion and Baywatch star Kelly Slater has a segment in "Loose Change" that reminds us of how rare his surfing talent is. Slater has soooo much speed and power to accompany an almost superhuman sense of balance. On one wave, he nearly pulls off an upside-down grab-rail barrel roll back flip. Amazing! But, can he act, you ask? Well, let's just say that he probably shouldn't quit his day job anytime soon.

One thing that I particularly liked about the film was its choice of soul and alternative music to go with the surfing. Sure, it was pretty much a given that we would hear bands such as Pennywise in Steele's film. But, it's cool that filmmakers are giving musical artists, such as Beck, soundtrack positions too. I remember back in the early to mid 1980s when the addition of an artist's songs in surf films by veterans, such as Chris Bystrom, helped launch the careers of the likes of the Hoodoo Gurus and the Untouchables. Now, at the beginning of a new millennium, surf filmmakers generally don't take chances on obscure indie label bands. Oh, well. It's all good.

To sum it up, we had a nice time at the party. The people were gorgeous, the film was fun to watch, and booties were shakin' on the dance floor afterwards. See you next time.

TODD BARNES MEMORIAL SHOW
Featuring All Day, the Vandals & T.S.O.L.

At the Lava Lounge, Long Beach
December 20, 1999

By Marcia Taylor

When Todd Barnes, former drummer for T.S.O.L., died on December 6, he didn't leave enough money behind to pay for funeral expenses. So friends decided to put together a show to raise the money needed. The show was scheduled for December 20 at the Lava Lounge in Long Beach. There was no set ticket price; instead, those who attended could make a donation when they entered the club. There was a lot of advance publicity for both the memorial service and the show. T.S.O.L. announced it at the band's December 11 gig at the GlassHouse in Pomona. O.C. "Weekly" featured it on the cover of its upcoming events calendar section, with the participants listed as All Day, the Cadillac Tramps, the Vandals and T.S.O. L.

Death brings out a lot of emotions in people. And often when people feel strong emotions, they tend to act out, get crazy, get hammered, whatever, to vent those emotions. Most of the performers and organizers had attended the afternoon memorial service. Those who were sober were very cool. Those who were hammered acted like drunks generally do. Shortly after I arrived, two women got into a real brawl, which unfortunately set the tone for the rest of the evening.

I never did get the name of the first band that played. It was an outfit along the lines of Hed (pe), and it was not well received by the crowd. Next up was All Day, who played a fast-paced, eleven song set. Standout songs were "Lord of the Boulevard" and "Cry for Help". I spoke to All Day's guitarist, Fred, after the set, and asked how he felt about participating in the show. He said, "I've been into T.S.O.L. since I was a kid. It's like a dream come true . . . Jay (All Day's drummer) used to roadie for Todd when he was in T.S.O.L.; that's why he plays drums." I asked the vocalist if he'd like to talk about how he felt about playing the show. He said, "Skratch" magazine sucks. It's the "National Enquirer" of gay punk magazines. Print that".

The Vandals came on next, announcing that they were going to play "Some old shit for our friend, Todd". The seven-song set really got the pit going hard and fast, in a happy, normal, pit action kind of way. Songs included "Live Fast Diarrhea", "And Now We Dance", "Pat Brown" and "Oi to the World".

When T.S.O.L. took the stage, vocalist Jack Grisham asked for a moment of silence, which he never got. Not long into the band's set, major fighting broke out, starting in the pit and moving into the back of the club. About five or six older guys were beating up one guy, and pretty much fucking up anyone unfortunate enough to be in their path. This continued on and off throughout the set, making it difficult to enjoy the music if you happened to be in that part of the club. Bouncers arrived on the scene and may have ejected one person, but otherwise did nothing. Grisham asked everyone to stop fighting, saying that this was the kind of thing that had destroyed the scene in the past. People started trying to get out of that area, but short of leaving the building, there was no where to go. After T.S.O.L. finished playing, the show ended, without a set by the Cadillac Tramps. The staff cleared the club out very quickly. Cops were standing outside when I left, and I felt like the evening turned sour.

I spoke to Vandals' bassist Joe Escalante about the violence. He said, "Those people were thugs and scum with a gang mentality. It was bad enough that my wife and I left during T.S.O.L.'s set". He added, "They were trying to relive the old scene. The Vandals aren't into that; that's why we almost never play 21 and over shows". T.S.O.L.'s Grisham said he was happy with the show overall. "Todd would have liked it. He was kind of an animal; he would have liked the lights getting destroyed and everyone piling up in front of the stage". But he has nothing positive to say about those who were beating people up.

I also spoke to organizer Paul Fitzpatrick, who is an old friend of Barnes. He identified the perpetrators as members of an out-of-area group that goes to shows simply to start fights. "That's how shows used to be", he said. "There were enough of us old schoolers there that night, so we could have taken care of it if we'd recognized the guys when they went in. But at that point, they looked just like everybody else. Some of the people who were there only knew Todd when he was a speed freak riding around on his bicycle. But the people who organized the show, who were there at the hospital with Todd at the end, are all recovering drug addicts and alcoholics who were trying to help him get clean". Overall, he feels that the evening was a success. It provided closure for those who knew Barnes, and it raised enough money to pay for the expenses incurred. "If there's any extra money, we're going to buy a headstone or put a bench on Second Street dedicated to Todd. People can sit on the bench and drink their coffee and enjoy themselves".

Todd Barnes suffered a brain aneurysm on December 3rd. On December 6th, he was removed from life support and died.

KANARY
LUNEZ
TEXAS TERRI & THE STIFF ONES
SEXY XRIST
DEE DEE RAMONE

12/4/99 @ Scruffy O'Shea's, Marina Del Rey
By G. Murray Thomas

This was one weird jumble of a bill. The only unifying features of the bands were that they were all of your basic bass-guitar-drums trio (or, in the case of Texas Terri, the basic trio plus vocalist), and they were all co-ed. The bands played about as wide a variety of styles as possible, while remaining a coherent line-up. Still, it was a fun and lively evening.

I barely made it in the door in time for Kanary, who are one of my favorite L.A. bands which no one seems to know about. Kanary played a basic, blues-based rock'n'roll made great by extremely solid and literate songwriting by vocalist/guitarist Leslie Knauer. Knauer not only writes great songs, but also belted them out with a vocal power rarely heard. And I'm not talking about tuneless screaming here, but intense, controlled singing. This was not a one woman show, however, Mary Kay on bass and John (sorry, I didn't catch his last name) on drums provided a solid, rocking rhythmic drive to the tunes. Personally, I don't understand why Kanary aren't better known.

Next up was Lunez, who played a sort of hard-edged folk rock. The woman on vocals and guitar sang with a sweet, folky style, and then turned her guitar into the amp for feedback laden solos. So I dubbed them "feedback folk". They had a good sound, but were kind of low energy for this night.

I've read about (and seen pictures of) Texas Terri in almost every SoCal music zine in existence, so I eagerly anticipated experiencing them for myself. They did not disappoint. If any of you are not familiar with them, Texas Terri and the Stiff Ones are like old Stooges with a female Iggy. Texas Terri was pure raw showmanship. She strutted through the audience, flashed the famous spiderweb tattoos over her boobs (with the old electrical tape over the nipples trick to keep things acceptable to somebody), screamed out their brand of high-energy punk, and got herself and everybody wet (literally and figuratively). The guitarist played in the James Williamson/Cheetah Chrome school of sloppy perfection. If there was any problem with their set, it was that the bar just wasn't packed and sweaty enough for the energy the band was putting out.

Sexy Xrist came out and announced, "We're from Hollywood!" I'm sorry, but my first reaction was, "As if I couldn't tell". They were a total throwback to the 80's glam era, except without all the hair. They certainly had the poses down. Actually, they played their rock'n'roll quite well, pumping some new life into the moribund genre. And the woman on bass played it with a welcome ferocity (and she was cute as hell). Still, they were nothing I hadn't heard before.

Judging from the posters on the wall, Scruffy O'Shea's specializes in tribute bands. I mention that only because Dee Dee Ramone's set was a strange mix of nostalgia and authenticity. He has moved over to guitar, and a new member of the Ramone family, Barbara Ramone, took his place on bass. They traded off on the vocals. (The drummer from Sexy Xrist filled in on the skins). They played nothing but old Ramones songs (okay, there was one new song, called "Rock'n'Roll Vacation in L.A.", which sounded just like an old Ramones song), which certainly got this aging punk's blood and memories flowing. And they played them with something close to the power and precision of the old Ramones (except for a couple of spots where they blatantly fell apart mid-song). Yet, somehow, the result was still just a shadow of the old glory. Again, the audience was at least part of the problem; although they were enthusiastic, there just weren't enough of them to create the mosh-fest of a true Ramones experience. So we got most of the hits, and most of the energy, and we all had a great time, but a little nagging voice kept telling me this was my generation's equivalent of seeing Steppenwolf at the Orange County Fair.

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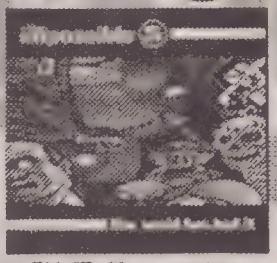

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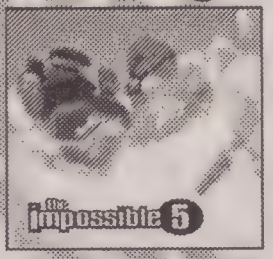

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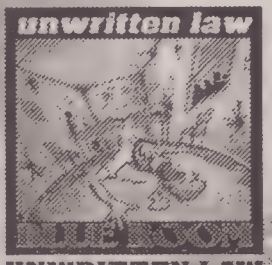

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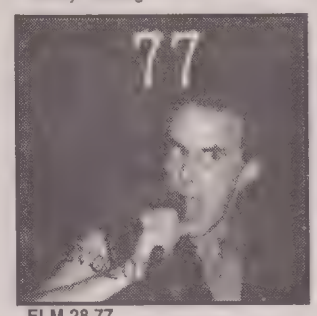

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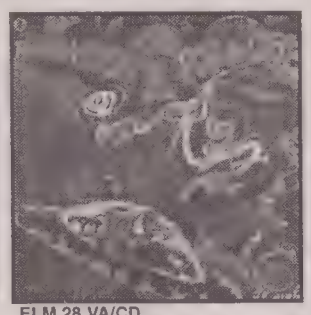
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BIG BAD VOODOO DADDY
THE BLUE HAWAIIANS

OCT 20 @ THE SUN THEATER
ANAHEIM, CA
BY JAYMES MAYHEM

It seems like eons since I had last seen Big Bad Voodoo Daddy. Not since a show they had done at The Galaxy some years ago and their residency at The Derby in Los Feliz had I had a chance to see them again, so I was rather excited to see what time and success had done to BBVD.

I had expected to see droves of cool cats and kittens dressed to the nines and a parking lot full of classic rides chopped, dropped and looking tougher than an East Coast hit man after whacking a mark but no dice. The lot was pretty full but mellow in the vibe department, so I cruised on into the courtyard of the venue to the ominous and exotic sounds of The Blue Hawaiians.

As the girl at the turnstile took my ticket she looked up to me and said, "I thought these guys were supposed to be swing, these guys are just plain weird."

And weird is exactly the way to describe this band of five quasi-surf, pulp fiction refugees from the shores of the nearest beach. Their sound lies somewhere between surf, lounge and tiki with a moody, sultry, dark and sometimes violent sound to them sounding like something out of a David Lynch flick. Their exotic sound comes from their mesh of organ and steel guitar that helps define their individualistic sounds. The crowd seemed pleased with The Blue Hawaiians' offering of gritty and soulful sounds as the band cruised through cuts off of their latest album entitled "Savage Night."

After their set and two vodka tonics later I made my way back out into the courtyard to survey the surroundings. What we had here is what is commonly known as a "random fiesta," a real cross section of people that didn't seem to make sense on multiple levels. The hipster quota was on the down low with only a handful of people styling and profiling. The industry vibe was in full effect however with what appeared to be quite a few record label weasels milling about and amidst the rodentia, the general gathering of randoms, meatheads and quite a few of the Geritol bunch checking in to see what the scene was all about.

As I took my seat at our table just before BBVD I did spy a table full of gray haired cats and kittens that were just too cool for words, you go grandaddio! Just then BBVD took to the stage as the stage lights came up to reveal a rather intriguing backdrop comprised of what appeared to be some very large sinister looking Shriners (check out the liner notes on "This Beautiful Life" too get a better idea). Scotty Morris' charismatic, best friend mannerisms greeted the crowd which embraced him and the rest of the band wholeheartedly. Immediately jumping into selections off of their latest release, "The Beautiful Life," BBVD seemed a bit lackluster at the get go. As they powered through more of their latest their standard fair from both their indie debut and major label debut it seemed as though they had slowed down the mix, they were tight but not as jumpin' as they used to be on the older material. Bopping and moving around the stage like a bunch of hyperactive kids that forgot to take their meds, BBVD did manage to put some spark back into the mix. It was during an intensive horn section solo during "Big Time Operator" that brought them parading out amidst the crowd that brought the house to a frenzied level and nearing the flash point.

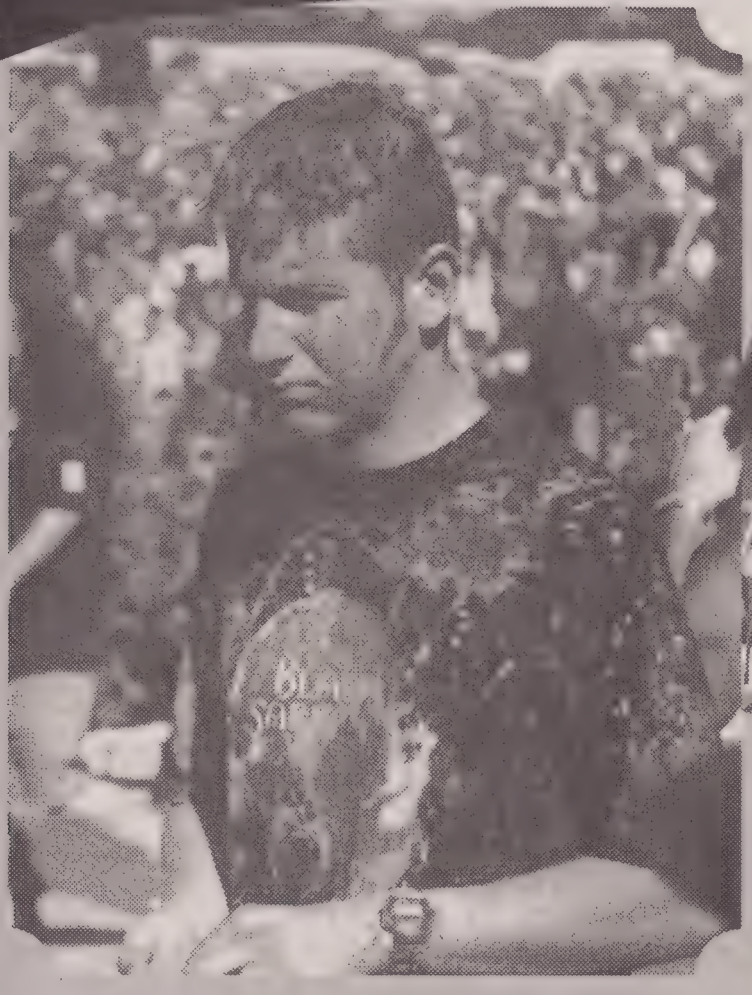
From that point on Scotty and company could do no wrong! From Scotty's on stage banter to the extremely impressive horn work of Glen "The Kid" Marhevka, BBVD had the audience eating out of the palms of their hands. Ripping through more selections of the new release, they played the crowd like a killer poker hand and anted up such classic selections as "Kings of Swing," "You, Me & The Bottle Makes Three" and 'Go Daddio!" BBVD also wowed the crowd with a few covers including the classic Jungle Book tune "I Wanna Be Like You," the Cab Calloway standard "Minnie The Moocher," and an old Frank Sinatra ditty "Ol' MacDonald." At the encore and as always BBVD brought down the house with their signature farewell song, "Goodbye" complete with the Nirvana "Smells Like Teen Spirit" close just like the old days!

What had started out lackluster slowly gained steam and finished out on fire, capturing and delivering that same great Big Bad Voodoo Daddy sound.

SLAYER

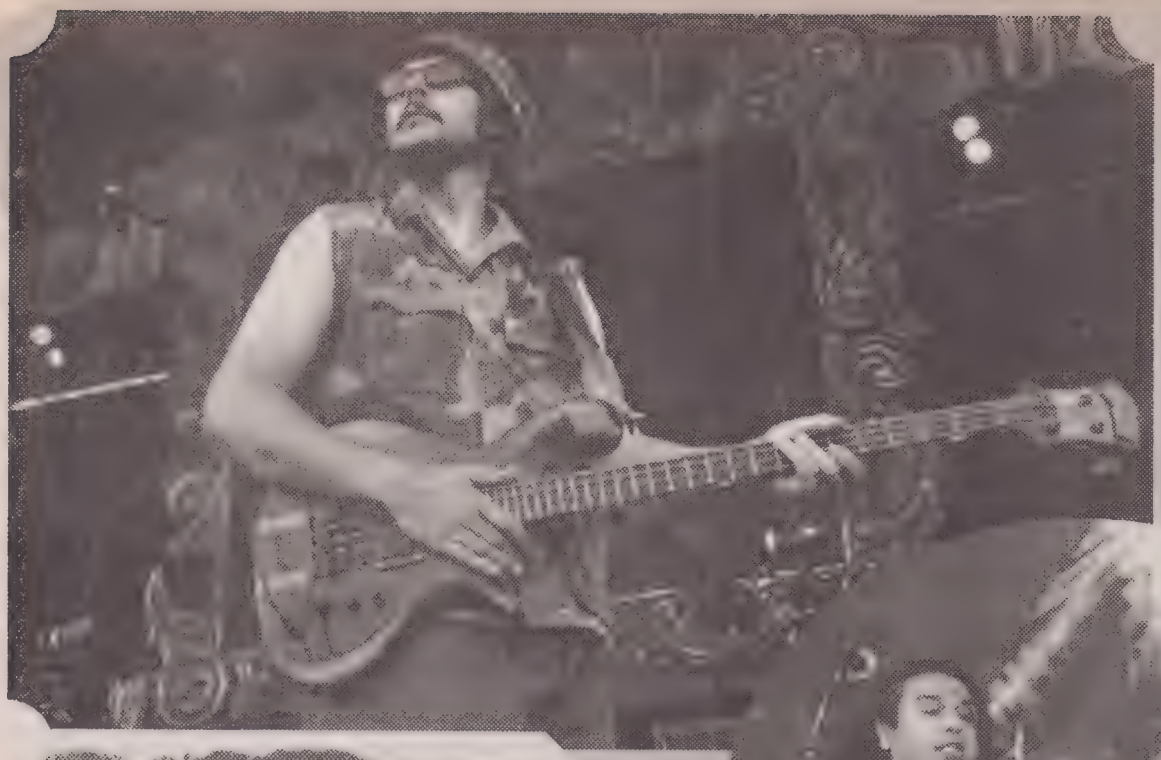
Q22 TEST

snapshots by Scott Wulfesteig



LOSER—"HI MOM!"

DEFTONES



PRIMUS

SLAYER

ROB ZOMBIE

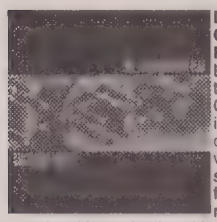
SYSTEM OF A DOWN

HOW FUN CAN CDS BE?

REGURGITATE
EFFORTLESS REGURGITATION
RELAPSE RECORDS

What an awesome cover! A woman puking out her guts (from the brilliant film "The Gates of Hell"). You can be sure this puppy will never be sold at Wal Mart or Target. This 63-song overload contains all the (now defunct) band recordings of their Carcass/Napalm D. influenced grindcore. But wait, I know what you are thinking.... "Reid, haven't you trashed bands for the same reasons: horror film lyrics, low tuned grindcore etc" Well, yes I did. But there is a significant difference; Regurgitate actually has songs, riffs, and structure to their grind. They succeed where others fail. They are good, while others...suck. If you long for the days of classics like the first two Carcass LP's or Napalm Death's "Scum", then go out and get your hands on this gore drenched disc.

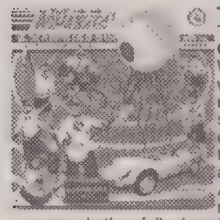
-REID FLEMING



DILLENGER ESCAPE PLAN
CALCULATING INFINITY CD
RELAPSE RECORDS

Listening to this, I am overwhelmed by the urge to destroy everything in my apartment (and then get my ass kicked by my girlfriend). Christ, this is insane shit. D.E.P. transform hardcore, metal and improv jazz into a new sick musical format that leaves the listener drained. While bands like Messhuga and Candiria bore me to death with their overdone technical hokum, D.E.P. write and play each song with an intensity as if it were the last piece they will ever perform. Violently attacking your senses, this CD is not done justice by my words, you have to hear it for yourself. Nothing compares to the maniacal intensity that this disc pours out in music and lyrical content. Betrayal, anger, death, and discontent are all covered and my instinct tells me these boys live what they sing/scream about. You can try and find something harder but you'd be wasting your time. This is the extreme that most bands can only dream of attaining.

-REID FLEMING



THE AQUABATS
THE AQUABATS VS THE FLOATING EYE OF DEATH
GOLDENVOICE/TIME BOMB RECORDS

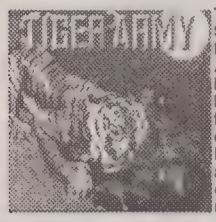
We are Devo, we are Devo, we are Devo, we are Devo! That is what must have been going through the members of The Aquabats' minds when recording their new album. From the strange synthesizers to the monotone vocals, it is obvious that The Aquabats are emulating their favorite band to a tee. Of course, The Aquabats put their own ska/punk spin on the Devo feel with their trademark (tight as a sixteen-year old Catholic school girl) horn section. The Aquabats are trying way too hard to be wacky and crazy on this new album, hoping to capture their insane live show on record: once again they fail miserably. The Aquabats are a great live band; they are hilarious and fun. This new album proves the point that they should stick to the road and stray from the studio.

-Joe Licavoli

THE STUBBORN ALL-STARS
NEX MUSIC
STUBBORN RECORDS

The Stubborn All-Stars, roster of players is impressive enough to make their third album a hit. Featuring ska veterans such as King Django, Victor Ruggiero of the Slackers, and Lord Sledge of the Toasters, "Nex Music", is album not to be missed. Together, the All-Stars have crafted a sound that blends reggae, jazz, ska, and good old rhythm and blues. Songs like "Saturday Night" are memorable because they are harmonious, flowing, and incorporate such a variety of sounds and styles. Songs like "I'll Never Go Back Home" are great because they don't sound like anything else I've heard before. I was completely impressed with the All-Stars ability to bring the ska sound to new heights. They are without a doubt one of the premier ska bands today.

-Cecelia Martinez



TIGER ARMY
S/T
HELLCAT RECORDS

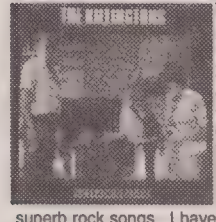
Awww shit! Psychobilly at its best! I think this album is fantastic! Nick 13 has put together a splendid piece of work here! This album has 13 songs jammed packed with wicked psycho-rockabilly-fuckin-in-your-face type of shit! Had me breaking my mom's fine china to " Nocturnal". That song is featured on the Hellcat compilation "Give 'em The Boot 2". Another song that had me running around like a mad woman was "Trance". Man, is that song the most erotic song ever made? Damn! The entire album is awesome! A must have for all you psycho fuckers out there.

-Liz Ortega

THE KILLINGTONS
AMERICAN MADE
VEGAS RECORDS

This here c.d. has three songs that are very impressive. The songs are clever, catchy and moving. Nice vocal work by JK. His voice fits nicely to the music. "American Made" has excellent guitar rifts and damn good bass lines. This song caught my attention because it starts off melodic then it picks up speed and really hits you hard. "Ventolin" is another track I liked. It's sweet and soothing. I love the lyrics. I really dig it and surprisingly, it only took one spin to get me hooked on this band. It's really a great piece of work. See em' live!

-Liz Ortega



THE KILLINGTONS
AMERICAN MADE
VEGAS RECORDS

All my odds lost, The Killingtons finally have a CD out. I was sure that they would not get a CD out to the public before the millenium was here. Well I guess I lost the bet, but not really, because this three song EP rocks. The little Long Beach based rock-pop trio that could finally did. I think it would have been better if they put out a full length, but American Made will hold me over for now. The title song, "American Made", is full of energy and it shows the trademark Killingtons sound: with excellent and unique rock. The other two songs on the album, "Ventolin (Breath)" and "Crawl Space" are both superb rock songs. I have heard that the band will have a full length coming out sometime in 2000. I guess we will have to wait until then for the full Killingtons experience.

-Joe Licavoli

ALL OR NOTHING H.C.
ON THE RAG RECORDS

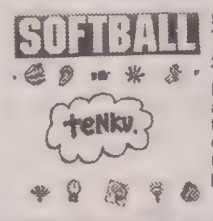
Early eighties influenced LA punk rock fronted by Renae Bryant the punk rock journalist dominatrix (and the hardest working woman in the So. Cal scene). While one might expect a female fronted punk band to go for the melodic approach (ala: TILT or DISCOUNT), All or Nothing are a straight forward musical kick in the family jewels with a short, fast attack coupled with strong sung (not screamed) vocals. Lyrically, Renae seems to be attacking some inner demons of self-doubt and outside jealousy. Her cathartic words seem to get the point across that she has no intention of backing down, yet I wish she would have used her voice to make that point more convincing. Her voice is so bold that it would have been good to hear her really cut loose and belt out the words with at bit more bite and spittle. Ahh.. I guess I'm being picky but I'm sure this shit sounds way harsher live and I am eager to check them out when they play my part of town. I think with more time, this band could develop a harder intensity level in their music that would be worthy of much attention. Good first effort, not great, but good.

-REID FLEMING

TIGER ARMY
SELF TITLED
HELLCAT RECORDS

With my tiring soul closely within the grasp of the Xmas demons in my pursuit to be done with the holiday gift excavations, I retreated to my car to lick my wounds before engaging in another melee of Xmas hell. I reached into my bag to produce some tunes to recharge my battery. I produced a disc with a picture of a tiger and a panther locked in deadly combat. "Here's something I can associate with", I thought to myself wearily as I slid the disc into the console. A brief collection ominous tones and dark stand up bass filled the car until the silence was broken by an Earth shattering battle cry. "TIGER ARMY NEVER DIE!" Needless to say my spirit was charged and ready to go after feeding upon the fiery guitar, charged bass, thundering drums and electric vocals that were incinerating the car speakers. The one-man force of lead vocalist Nick 13, backed by Rob Peltier of Quakes on stand up bass, and Adam Carson of A.F.I. on drums make up the deadly combo known as Tiger Army. With straight up psychobilly core, this outfit originating from Northern California, comes across with an insatiable fire blending sounds reminiscent of The Cramps, The Misfits with a similar lyrical style at times and the dark, dirty, soul that makes up the psychobilly sound. Check out the driven yet eerie "Nocturnal", the psychotic love of "True Romance", and the lonely soul of "Outlaw Heart". Tiger Army delivers a damn good CD full of energy and that classic sound that heals the soul and puts a spark in the heart.

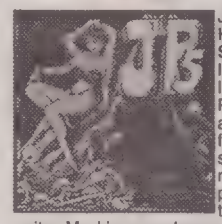
- Jaymes Mayhem



SOFTBALL
TENKU
ASIAN MAN RECORDS

Thankfully the 13 songs on this album by Softball are fairly short. I wish that I could write a more coherent thoughtful review of this album, but I don't even know what they possibly could have been thinking in making this record. There isn't anything about this trio or their songs that stands out as being remarkable. They make messy rock/punk music that is mostly noisy and for the most part painful to listen too.

-Cecelia Martinez



JP5
HOT BOX
SUDDEN DEATH RECORDS

If these gals are "thrashvixens", as their label describes them, then I'm the pope. Chances are, if I'm the pope, I'd be writing this in Polish or Italian, not English. In any case, what you've got here are a two girls who wear polyester fur pants, colorful wigs, lingerie and feather boas and play music that sounds a lot like the Go-Go's. The songs sound awfully alike, but some of the lyrics set them apart. I really liked "Prevert" and "Beer Drinkin' Maneaters", which were pretty funny. So if you want something a bit light and just for a good time, throw this one on and enjoy Gerry-Jenn Wilson on vocals and guitar, Ms. Ligaya on bass and keyboard, and Dirty Kurt Robertson on guitar. And if you're ever in Vancouver, check 'em out live.

-TeKoLoTe

STEREOPHONICS
PERFORMANCE AND COCKTAILS
V2 MUSIC

Brit pop trio Stereophonics, featuring Stuart Cable on drums, Kelly Jones on guitar and vocals, and Richard Jones on bass, sing wistful love songs set to cheery melodies. The guitar work is especially nice on this CD; it really rings out loud and clear on each song, without overpowering the other instruments. I liked the full sound the band projects; it definitely sounds like more than three guys playing. If you like well-crafted, smooth pop, you'll definitely want to buy this.

-TeKoLoTe

I.C.U.
MAD TRUTH
RADICAL RECORDS

I.C.U. stands for "intensive care unit", as well as for "I see you". Singer/songwriter and guitarist Perry "Pee Wee" Masco feels that the band is "a cure for the plagues of disease and decay . . . and the global Doomsday vision contemporary society exhibits." A former member of New York City's S.C.U.M. (Socially Conscious Underground Music), Masco, with Amanda Topaz on bass and Duard Kleyn on drums, has released two previous CDs with I.C.U. While the band's second CD seems to have been punk, according to the reviews, I'd say that "Mad Truth" is more like loud rock, with some socially conscious lyrics about imprisonment, despair and the need to escape from the prison of society. They aren't particularly memorable lyrics, nor is the music particularly memorable. The songs sound a lot alike, basically heavy, and there aren't any particularly catchy riffs or hooks. Masco's vocals are strong but not exceptional. I'd like to check I.C.U. out live; I think the band would come across better than on disc. The best thing about "Mad Truth" is the artwork, which was done by Miran Kim, who does the X-files comic books.

-TeKoLoTe

A NEW FOUND GLORY
NOTHING GOLD CAN STAY
DRIVE THRU RECORDS

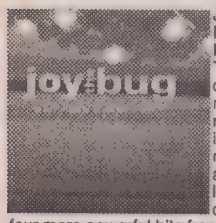
Here is that new band to look out for, Florida's very own A New Found Glory has a newfound home on Drive Thru with this killer re-release of their latest auditory endeavor. Strong vocals, tight guitars, punchy bass lines and blistering drum barrages are the arsenal that this five-piece band has at their disposal. A sound somewhere along the lines of a pop punk injected Weezer is what these guys blow out, forceful flowing songs with simple yet poignant lyrics. Be sure to check out the love lost anthem of "Hit or Miss", the personal revelations of "2's & 3's", the growth and realizations of "Winter of '95", and a tale of moving on in "The Goodbye Song". This is one CD of great material, both lyrically and musically. A New Found Glory is, mark my words, the band to watch.

- Jaymes Mayhem

HOUSE OF WIRES
MONOGAMY
PLASTIQMUSIQ

Monogamy opens with "Away", a song so gloriously 80's synth-pop you have to either gag or love it. I opted for the latter. The whole CD is a throwback to that era, two guys creating pop music with just a handful of machinery. Unluckily, House of Wires chooses to imitate the droning synthesizer experiments of the era as well as its peppier tunes; much of the disc, frankly, drags. However, they are not afraid to experiment sonically, adding elements like car horns, tap dancing, and clanging pieces of metal to the mix. This experimentation does provide interesting touches to many of the songs, and raise House of Wires above the level of straight nostalgic imitators. Still, I would have enjoyed Monogamy much more if they had picked up the tempos more often.

-G. Murray Thomas



JOY THE BUG
MANY MIGHTY MASSIVE MALLS
PROPER POP RECORDS

This debut CD from LA-based Joy the Bug is the kind of debut that can propel a new band into the national spotlight. The music will remind a lot of people of Bush and Counting Crows, nice pop melodies filled with soulful lyrics and good harmonies. Joy the Bug is a band that needs one lucky airplay hit to become a household name. Their first single to be released from the album, "Detonate", a soft pop ballad, is fairly indicative of their lyrical content, clever lyrics about relationships. If the first single is a little too soft to catch media attention, they can certainly follow it up with three or four more powerful hits from the CD. This album bristles with pop gems. Here's a group that's not afraid to put a 41-second instrumental piano song "Lazarus" in between a couple of tunes. To kick off the new CD, the group has been playing free gigs at the Hollywood Hard Rock CafÉ, House of Blues and other LA area haunts where the people who push the bands are likely to see them. There is no excuse for a band like this not becoming a major success. With a debut album like "Many Mighty Massive Malls" behind Joy the Bug, it's going to take a train wreck to stop them.

-Dug

IMPLANT
BIG BROTHER
IMPLANT MUSIC

Implant are one pissed off band. For the most part, they are pissed at oppressive government and society. Songs such as "I.D.", "Drone", and "Barrel of Monkeys" all deal with the dangers of ignorance and conformity. But it seems that they are also just pissed off people; the tune "Nice" details a probably futile effort to avoid an argument. They play appropriately angry aggressive rock, harsh and pounding. However, despite the reality of the emotion, it still sounds somewhat stale, too familiar. It is too bad that a band, which vocally espouses individualism, doesn't sound a little more individual in their musical expression. They do it well, but I've heard this 90's version of heavy metal many times already. Unfortunately, the clichÉ of the music can make the sentiments sound cliched as well.

-G. Murray Thomas

ANTHRAX
RETURN OF THE KILLER A'S
BEYOND RECORDS

One of the most seminal metal bands, NY's very own Anthrax, come through with a greatest hits compilation that gives us some things old, some things (kinda) new, and an unexpected twist too. The 16-track disc highlights the bands near 20 year career as one of metal's most groundbreaking acts, as well as one of the few bands that actually pulled off a lead singer switch successfully. Both songs with former 'Thrax throat Joey Belladonna and current voice John Bush are featured, spanning the bands 8 albums. The real treat, however, is their cover of the Temptation's "Ball of Confusion," which features BOTH John and Joey trading dueling vocal duty. Never boring or cornered, Anthrax is one of the few bands that experimented and maintained true to their metal roots. If you're a big fan, or have just know them for being the band that backed up Public Enemy back in the day, then this album is a must have.

-MikeSOS

BLO TORCH
BLO TORCH
WICKED WORLD RECORDS

Dutch quintet Blo Torch take their crash and burn approach to music and turn it into 9 tracks of metal mayhem. Their self-titled release is a potpourri of metal styles from Europe, pointing fingers to everyone from Cradle of Filth to At the Gates. Their musical prowess shines through on every track, yet it's their power that really makes these guys stand out ("Quatrain").

-MikeSOS

wicked
what?

HATE ETERNAL
CONQUERING THE THRONE
WICKED WORLD RECORDS

The sweet sounds of death metal pervade the eardrums on Hate Eternal's latest. Featuring former members of Morbid Angel, this 11 track disc is unrelenting in sheer sonic assault ("Dogma Condemned" and "By His Own Decree"). The drumming is non-stop blast beat and double bass, the vocals are as far back in the mix as possible and guttural to boot, and the guitars are lightning fast. Folks this is death metal the way it ought to be, and if you're a fan, this will definitely appeal to you.

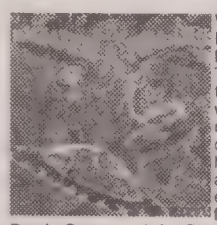
-MikeSOS

Damnit!

DAMNATION
DRUNK & STUPID
R.A.F.R. RECORDS

This disc provides pure angry punk rock listening enjoyment. In the second song, "Fucked 2 Death", vocalist Shaun Kama blares, "He played by the rules, kept his family fed; IRS took it all, FUCKED 2 Death!" Damnation then lashes out at racists in the song, "Racial Retards". My favorite song, hands down, was "Little Old Man Dog", which contains the lyrics, "He's pinching a loaf. He's in love with your leg". I started laughing uncontrollably when I heard this tune, almost to the point of tears. Other great songs include "Hell Race" and "666: Civil Unrest", which really get your blood pumping through an evil mixture of speed metal, thrash, and punk rock. It's too bad that this latest release has only 6 songs on it, because my juices were just starting to flow! These guys have toured with bands, such as The Humpers, Suicidal Tendencies, and Battalion of Saints, but they really ought to be on the road with Motorhead.

-David Turbow



VARIOUS CONNECTICUT BANDS
REVELATION-A-POP-A-LYPSE
ELEVATOR MUSIC

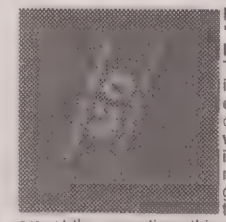
This CD, a collection of bands from Connecticut, is a testament to thriving local music scenes everywhere. The 22 bands here play a wide variety of styles, covering everything from R&B to punk to nostalgia drenched punk. And every cut is strong, there's barely a clunker in the bunch. (Of course, every band worth a dime should have at least one strong song in them, who knows how many have a decent set's worth of material.) The variety is wide enough that everyone will be able to find some bands to like here. Among my favorites are The Mill Valley Taters (who play surf instrumentals), Pearly Sweet and the Platonics (Frank Zappa style soul), Happy Ending ('60's style pop), Mollycoddle (sort of gothic punk), Gravel Pit (late '60's hard rock) and Kitty Badass (chick punk). The main weakness is that most of the bands fit in a rather standard modern rock format. I didn't hear much that sounded really new and different to me, at least half the disc sounded like an average day at KROQ. Among the few who were doing something new were Philistine Jr., with an interesting electronic instrumental; Groovski, with a bizarre Eastern European take on American pop music; Invisible Them, performing some guitar experiments; and The Happiest Guys in the World, who turn in a fun folk-pop take on astronaut life. My other complaint is an occasional inconsistency in volume level; a couple of the songs drop off so badly I had to crank things up to hear them, and then back down again for the next song. Overall, a well done collection, and a good guide for those of you planning your next vacation in the Nutmeg State.

-G. Murray Thomas

MOONSPELL
THE BUTTERFLY EFFECT
CENTURY MEDIA RECORDS

Portugal's answer to Type O Negative return with The Butterfly Effect, a solid 12 track CD that embarks on some new territory for Moonspell, yet maintains their overall gloom and doom feel. From the NIN inspired opener "Soulsick", to the world beat ambiance that lurks underneath "k" and "Disappear Here", to the obvious Type O-esque howls and growls of "Angelizer", this CD shows not only that this South American maintained their crunch, but that they've also grown and matured stylistically. If you dig hard rock tinged with gloom, then Moonspell may be the band for you.

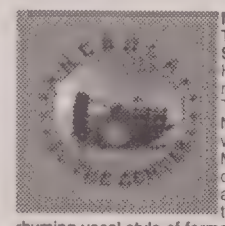
-MikeSOS



FARCES WANNA MO
"RECORDING @ HOME" plus SEVEN
HOME RECORDING

This aptly titled CD is obviously the sound of someone totally fucking around in their home studio. Multi-tracked vocals, heavy use echo, and all other manner of studio effects make this CD a showcase the wizardry David W., who recorded and produced the disc, with the assistance of a number of musician friends. The opening/title track is not only a homage to home recording, but a declaration of its artistic necessity: "You say it and you play it/ and you're gonna want to play it again". While certainly entertaining, and while there are a couple of actually catchy tunes here, many of the tracks are, at the same time, thin and overdone. It sounds as if Dave W. is more interested in celebrating his chosen art form than really exploring and developing its possibilities.

-G. Murray Thomas



NEBULA
TO THE CENTER
SUB POP

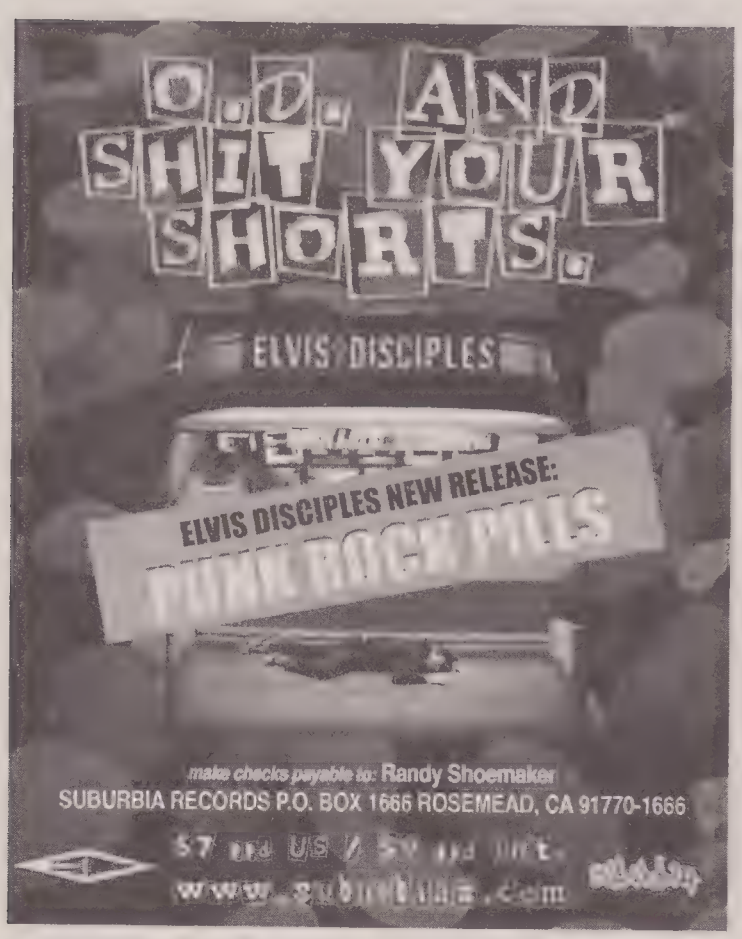
Holy Schmakeez! Nebula signed with Sub Pop, and they were recently featured in GQ Magazine. I'll be a monkey's uncle! They've changed their musical style too. Fear not, however. Nebula's not playing disco or techno on "To the Center". But, whereas the last Nebula Album, "Sun Creature" (recorded for Man's Ruin) sounded curiously like Fu Manchu (all three members of Nebula played with Fu Manchu at one point or another), the new album sounds much more like Mudhoney. It's cool that vocalist/guitarist Eddie Glass has dropped the laid back '70s surfer-dude rhyming vocal style of former Fu Manchu bandmate, Scott Hill, and adopted a deeper throaty growl instead. Think of how the music made by Dave Grohl initially sounded a bit like Kurt Cobain on his first post-Nirvana Foo Fighters album, but later evolved in a different direction. Perhaps touring with Mudhoney has led band auteur Eddie Glass towards the adoption of a similar vocal style to Mudhoney's Mark Arm, as evidenced by the song "Come Down", which I could have sworn was written by those crazy Seattle grungesters! In fact, Arm even sings on "I Need Somebody". Nebula drummer Ruben Romano adds some psychedelic sitar on a few tracks, while bassist Mark Abshire rolls away his thick, heavy rock grooves. There are more acoustic tracks on "To The Center" than on "Sun Creature". There is even some Moog synthesizer added on tracks, such as "Synthetic Dream". If '70s acid rock is your thing, then pick this one up immediately! Come to think of it, if '70s acid rock is your thing, then you probably already have picked it up. As Timothy Leary once said, "Tune in, turn on, and drop out".

-David Turbow

GODFLESH
US AND THEM
EARACHE RECORDS

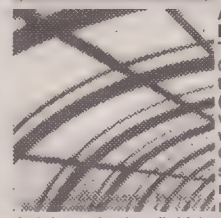
Industrial pioneers Godflesh return with Us And Them, their latest offering that once again shows why these mavens of noise are in a league of their own. Influencing everyone from Danzig to Fear Factory to Ministry, Us And Them utilizes the same extra strength formula that helped this English duo get on the map. Grating vocals and mechanized guitars juxtapose bleak soundscapes to give the listener an uneasy yet gratifying listening experience. If you think NIN is the be all, end all of industrial, then you need this album to see just where it all began.

-MikeSOS



MORGION
SOLINARI
RELAPSE RECORDS
Slow, deep and hard can best describe this California quartet's musical foray? Morgion takes the doom and gloom approach like so many other metal bands. However, they take it to you symphonically rather than sonically, creating an astonishing aura of mood rather than power. If you like the darker side of the metal realm, then these guys are worth a spin for sure.

-MikeSOS



ARCWELDER
EVEREST
TOUCH AND GO RECORDS
On first listen, this reminded me a bit of Dinosaur Jr. It was mostly the contrast between guitar heavy rock and the introspective lyrics ("I'll laugh at this tomorrow/ If I ever fall asleep"). But Dino Jr. is very much a one man show, and Arcwelder are definitely a group, with the three members (Scott MacDonald, Rob Graber and Bill Graber) all contributing equally to the sound. Not only do they share the songwriting (with Bill Graber and MacDonald penning most of the lyrics), but each member is musically equal; solos are rare, and one corner of the band never overwhelms the others. At their best, they're all driving forward together. And hard driving guitar rock is their sound. This is pleasantly melodic, occasionally soft without being wimpy, rocking but not thrashy, mostly just solid rock.

-G. Murray Thomas

THE GOVERNORS
MONDAYS ON THE OTHER SIDE
4 SONG EP
NYC's The Governors take their brand of funk classic rock to a higher plateau on their 4 song EP. Recalling such musical influences as Steely Dan ("Mr. Patience") and The Police ("Plain"), this quartet is a welcomed throwback to the cock jock rock currently flooding your airwaves. Imagine a band that rocks in true power pop fashion; subtle and laid back with emotion, not volume overpowering the audience. If you'd like to find out more about these eclectic elected, then go to www.thegovernors.net.

-MikeSOS

SNAPCASE
DESIGNS FOR AUTOMOTION
VICTORY RECORDS
Here's another band promoting individuality, at least according to their promo material. Unfortunately, they forgot to apply any to their music. Designs for Automotion is very standard, typical screaming punk. They play it well, but there's nothing new on this whole, blessedly short, CD. I will say I appreciated their high energy level, and I do bet these guys put on a kick-ass show.

-G. Murray Thomas

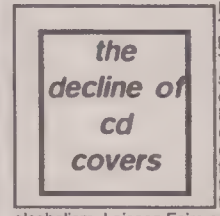
NOPE

DREAM CITY FILM CLUB
IN THE COLD LIGHT OF MORNING
BEGGARS BANQUET
DCFC is a bit of a bluesy, moody, British pop/goth/death rock band with some early '70s pre-punk influence. The artwork features a bunch of dead animals, and stuffed animals (think taxidermy, not teddy bears). I guess one could say that DCFC mixes their Bauhaus with their Iggy Pop and pretty well, and they convey that awful sense of being hung over and nauseated from too many long nights of smoking, drinking, shooting up, and popping assorted pills. At some times the songs have mounting tension through slow droning parts, which flow brashly into noisy sections, with over-the-top banging of the drums and screeching bent guitar lines. It's nice to hear a band that isn't afraid of feedback. On the slow, droning numbers, such as "Spitting", the vocal tracks are run through some sort of distortion processor or special microphone. "Fuck it Up" features both male and female vocals, and has a distorted bass line that reminded me of Sonic Youth. "Country Paranoia" has a drum beat similar to a funeral march.

-David Turbow

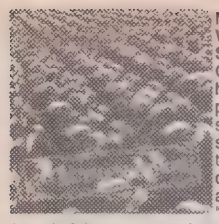
SEASONS OF THE WOLF
LOST IN HELL
EARTH MOTHER MUSIC
Seasons of The Wolf, hailing from the sunshine state, have little to do with Disney or God's waiting room. In fact, this progressive metal quintet's influences point to such metal luminaries as Iron Maiden (whose tribute album SOTW will be a part of), Savatage ("SOS" and "Communion") and even sprinkles of Pink Floyd and Dream Theater ("A Face In The Mist"). Their 11 track, self produced CD contains more metal than your average NYC skyscraper, complete with stellar guitar work, high octave vocals and atmospheric keyboards. If you dig the pomp and circumstance of metal, then SOTW are just what you need. A solid band with a solid following worldwide, SOTW can be contacted by logging on to http://members.aol.com/bloodtree.

-MikeSOS



NOFX
THE DECLINE
FAT WRECK CHORDS
Those nutty purveyors of melodic punk rock are back with a new single track CD EP. While the "songs" can definitely be picked out, everything is crammed onto one track, so that one can't really start listening to the beginning of a song without starting the whole thing over. The musicianship just keeps getting better and better with each NOFX album! There aren't any really "goofball" songs, though, and the album could fairly be called a socio-political critique of what's going on in the United States today. This album takes some strong jabs at American values, guns, Christianity, alcoholism, Laissez Faire economics, and dysfunctional families. Let me tell you, the punches aren't pulled on this album. One "song" seems to be about a guy who commits suicide in prison to avoid the horror of being raped on a long-term basis. With some extended half-time mellow breaks with mounting tension, varied instrumentation (e.g. trombone), and phased guitars, this might not be what you'd expect from Fat Mike and Company, but it's all good. Right in the middle of the CD, there's a track with a snotty call-and-response style vocal hook. At first, I thought, "Geez this sounds like "Dammit" from Blink 182, and then I remembered who STARTED this whole melodic punk rock thing in the first place!

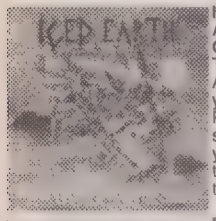
-David Turbow



NAKED 'N HAPPY
WE STRONGLY FAILED
STOMP RECORDS

Good 'ole punk influenced ska tunes from the great white north here, Naked 'N Happy push the envelope with a sound that is loud, proud and in your face! This five-piece band manages to pull out a sound bigger than what they appear to be, drawing out very strong ska-core tunes with a tinge of Less Than Jake. A cacophony of guitar, bass, drums and horns makes up this organized chaos which doesn't try to be more than it appears to be on the surface, loud and fun. Check out the title track "We Strongly Failed", the punchy "At The Red Light", and the moving "Without Bombs". I hadn't heard of these guys before reviewing this CD, but needless to say, I am sure we'll be hearing more.

- Jaymes Mayhem



ICED EARTH
ALIVE IN ATHENS
CENTURY MEDIA RECORDS

The power metal veterans Iced Earth come alive with Alive In Athens, their 2 disc, 22 track offering that will have you lacing up your leather pants and putting the studs back on your belt. IE's Priest/Maiden audio assault is nothing new, yet on this live set, it seems as if they're playing right in your living room, pyro and all. If you aren't familiar with these guys (hell, they have 6 prior albums!) then Alive In Athens may be a good way to introduce yourself to their metal onslaught.

-MikeSOS

MU330
SELF TITLED
ASIAN MAN

You can't help but smile when listening to these guys! I can't explain it! I feel like a big, dumb, goofy mo fo sitting here listening to the CD and writing this review! But never the less, MU330 delivers exactly what you would expect and then some on this self titled release, ska ala Weezer. If Weezer ever were to incorporate horns into the band MU330 would be the result, plain and simple! This is a damn good collection of fast paced, nutty, loony tunes to bounce around the house and help convince the neighbors once and for all that yes you are an escapee from the local mental institution. Pleasant vocals, flowing guitars, bouncy bass, tight horns and lyrics that are all over the place help make this CD what it is and that is easy to see, truly amazing. Stand out tracks include "Pool Party" about that oh so cool jock that all the girls love, "Baby Rats" about that one girl that is always out of reach, and "Rocket Fuel" about father's love for his kid. Moving, grooving, jump up and get down, this CD has got it all!

- Jaymes Mayhem

THE PRODUCTS
ONCE AGAIN...THE PRODUCTS
SIDEKICKS RECORDS

This is roots punk here, brash, loud and simple. It isn't rocket science folks! With heavy influence from the East Coast school of punk rock and a sound which mimics The Ramones at times, The Products pay homage to the NYC punk scene and punk rock ethics as a whole. Check out their tribute to the dive punk rock Mecca in "Let's Go To CBGB", their nod to the mean streets of New York in "New York City", a plea to the punk scenesters of today in "Next Generation", and their very own theme song with "The Products". Like I said before, very simple punk rock and sometimes simple is best.

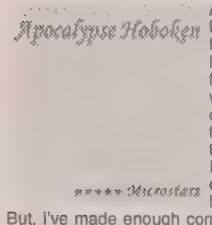
- Jaymes Mayhem

Looked Uptown and downtown

LEFT UNDONE
THE UPTOWN SOULTEL
DEGY RECORDS

The Chicago Bears are known for being called the Monsters of the Midway. However, there's a 6-piece band hailing from Chicago that's close to stealing that title away. Left Undone, a funk blues rock outfit that has appeared on the Jenny Jones show and have countless gigs across the states under their belts come out and play with their latest release, The Uptown Soultel. This 11 track disc smokes from start to finish, with tinges of soul ("Oh...So..,") funk (a great cover of Sly and The Family Stone's "Thank You") and rock ("What She Groovin' On") that'll have you moving and shaking. If you like jam bands a la Dave Matthews, Moe and the like, then these guys are a must have. Check them out at www.modernation.com/degy.

-MikeSOS



APOCALYPSE HOBOKEN
MICROSTARS
KUNG FU RECORDS

Here is a band that plays lewd Rock N' Roll mixed with punk. At first, I thought that they sounded similar to the Living End, in the way that the singer delivers his lines with serious attitude, or maybe even some of the early MxPx stuff. Some of the songs (e.g. "Make them die slowly" -a song about senescence) are alluringly dreamy, then kick into jazzy parts that bring to mind Phil Collins. "Pocket Full of Lips", "Congested", and "Little Freaks" were similar in delivery to Dead Kennedys. One song, "Lonely Socks", sounds like the bastard love child of Peter Murphy and Axl Rose singing a duet. But, i've made enough comparisons already. As you can tell from my reviews, it's difficult to make sense out of what these guys are all about. "Legs of an Asian" seems like a racist song with lyrics about getting drunk finding oneself in between....well, you know. In another song, the lyrics go something like, "Naked Filipino ladies taste like mugs of spoiled milk Blood on the toilet, shit on the floor, wrap your legs 'round my neck". I don't know about you, dear Skratch reader, but this kind of thing makes me a little bit sick to my stomach. Their cover of Prince's "Darling Nikki" is pretty good, though.

-David Turbow

DEEP REDUCTION
S/T
GET HIP RECORDINGS

Deep Reduction seem to have taken the entire history of guitar rock, especially blues, heavy metal and punk, and, true to their name, reduced it down into a single coherent sound. The various, seemingly disparate elements fit snugly here. Unluckily, they then don't seem sure what to do with it. While there are certainly some interesting guitar lines and some catchy songs, I kept waiting for them to push that sound into some new territory, which they never did. Only on the final cut, "Really a Flathead," do they experiment with the guitars. They certainly never achieve the destructive force implied by the cover photos of the Johnstown Flood.

-G. Murray Thomas

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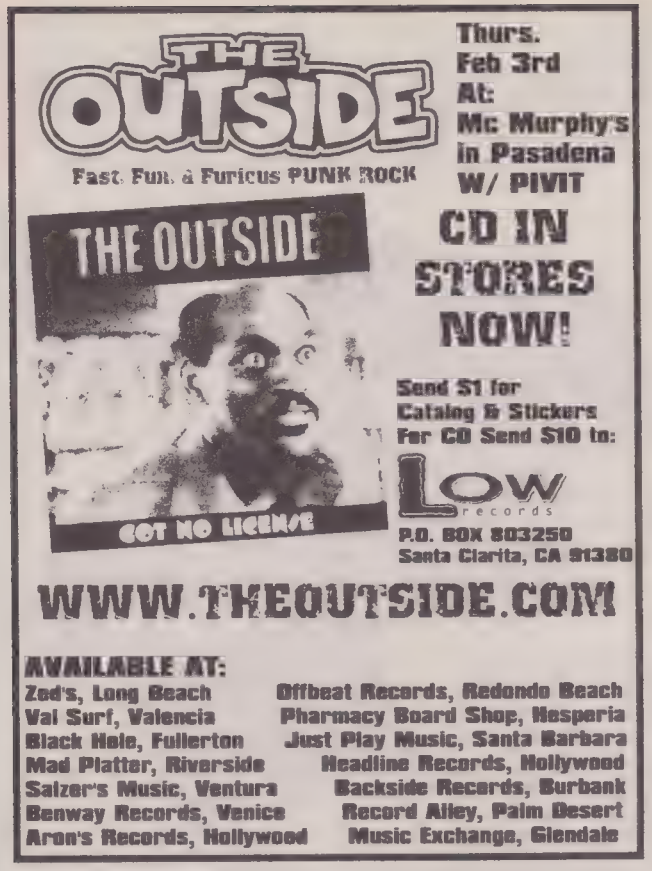

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MIKE NESS
UNDER THE INFLUENCES
TIME BOMB RECORDS

Mike Ness, the front man for Orange County punk and rockabilly legends Social Distortion, covers the musical groups that inspired him on Under the Influences. The album is his second solo album for Laguna Beach based Time Bomb Records following his unique and innovative debut, "Cheating at Solitaire". "All I Can Do Is Cry", the first song off the album shows off the rock and roll guitar riffs and melodic vocals that can be found on Ness's previous work with Social Distortion. Wayne Walker initially performed the song. The most well known song on this album is "I Fought the Law", by Bobby Fuller. Ness puts his own spin on the song making for a slow rock ballad with a strong blues influence. The entire album is an eclectic ride through the bands that influenced Mike Ness, taking stops at rockabilly, country, blues and rock and roll. Legendary country artist, Hank Williams, lends two cuts to the compilation with "House of Gold" and "Six More Miles". The only song on the album that was written by Ness, "Ball and Chain" is very unique being played as a honky tonk version. The song is from Ness's band, Social Distortion. It was the band's biggest hit to date and it's a hard rocking song that was off they're 1990 self-titled album. The entire album is an amazing insight into the bands that influence Mike Ness as a singer, guitar player and writer. The album displays a considerable amount of musical diversity and it's a great release for someone who is open minded with music. This album is something that Ness could not do with Social Distortion who have their following closely rooted in punk rock. "Under The Influences" is not an album that everybody will enjoy. This album is considerably different than Social Distortion's previous work, showcasing country and blues that the band does not usually play. This album is closer to Ness's first solo album, Cheating At Solitaire, showing his broad range of musical influences. "Under The Influences" is Mike Ness giving a thankful nod to his musical influences and it is a treasure for younger musicians who hold Ness as an influence.

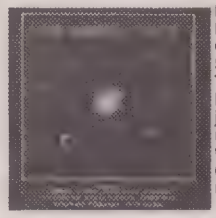
-Joe Licavoli

WONDERIN where it is?

WONDERLOVE
VAGABOND
STARLIGHT MOTEL RECORDS

Pitched my way at the Hub recently, this CD EP was self-released by a local, Fullerton-based DIY rock band. Of the independent rock releases that I've heard lately, this one easily made it to the top of talent heap. The songwriting is carefully crafted by singer/guitarist Chris Paul. There is also some fantastic acoustic guitar work, along with magnificent effects-laden lead guitar work that is done by Matt Azabel on songs such as "Vagabond" and "Black Blue". The drums of Enrique Estrada stay right in the pocket throughout. Mike Sloan's rolling bass lines are straightforward and hang in tightly with the rest of the instruments. The intro guitar riff and vocal layering on "Vagabond" reminded me of "She's So Heavy" from the Beatles. This is a great CD to pick up and Wonderlove is definitely a band to keep an eye out for.

-David Turbow



DARK TRANQUILITY
PROJECTOR
CENTURY MEDIA RECORDS

Sweden finds themselves host to yet another metal band, as Dark Tranquility this time takes center stage. Their mix of melodic hooks and headbanging rhythms will take you on a neo-metal joyride. Billed as being the trendsetters of their particular genre (the "Gothenburg sound") DT mixes the power punch of Maiden with the mood of Depeche Mode ("Day To End") without batting an eyelash, all the while holding their own in true metallic majesty ("Dobermann" and "There In").

-MikeSOS

GOKARTGO
RUN FOR TIN
POPSMEAR RECORDS

This band is not to be confused with the now defunct, GoDogGo from Los Angeles. Trusty Bay Area Indie Label honcho Scott Llamas is at it again with the release of this new artist that I hadn't heard of before.

GoKartGO is an honest to goodness alternative rock band, with influences ranging from Buffalo Tom to Soul Asylum. The gritty vocals from Eric remind me of those of Art Alexakis, especially on the strong opening track, "My Camera". The lyrics reflect the everyday concerns of a late '20s male with themes of regret, loss, and adulthood ambivalence running throughout the disc. On "Nirvana (the state)", the band gives a deliberate nod to Chicago's Fig Dish. "Once Valentine" and "Faking" have great harmonies and well-constructed hooks. A great band, but there's not a tremendous amount of variation to be found in the songs.

-David Turbow

MAIL ORDER IS STILL FUN
V/A
ASIAN MAN RECORDS

If nothing else, this 28-song comp offers you a lot of ska for your money. Featuring ska/punk favorites such as Less Than Jake, Blue Meanies, Pushover, and Luckie Strike, there is something for everyone on this album. There are actually some really good songs on this compilation. Alkaline Trio's "Cringe" is a nice, fast paced song with tight vocals that I haven't ever heard before, but really liked. Tuesday, is another band that I've never heard of before, but I instantly fell in love with "So Awake", their melodic punk rock contribution to the album. Best of all is "Trapped Like Rats in Myers Flat", a track by one of my favorite bands ever, Slow Gherkin. For this reason alone, I recommend buying this album now. Right now.

-Cecelia Martinez

LOS INFERNOS
MIERDA VIEJA (OLD STUFF & OUTTAKES)
GIANT SQUID RECORDS

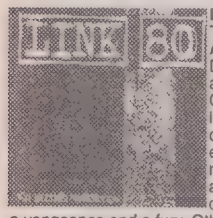
Talk about extended vacation, I was about to file a missing person's report on these guys! Fear not for Los Infernos are back with a collection of old nuggets released on Matt from the Infernos' very own label, Giant Squid. As the title suggests, "Mierda Vieja" translated meaning "Old Shit", is an EP collection of favorites and cuts that didn't make any of their previous releases. This is exactly what you would expect from these good 'ole boys, straight up, in your face, kick ass, rock n roll to rip up the highways and by ways while stopping along the way to tear apart a roadhouse or two. Rev up the sled and punch up "Go Getter", stir up some trouble with "Restless" and get your swerve on with "Behave Yourself". A nice collection of tunes to wake the neighbors and keep the time on that road trip!

- Jaymes Mayhem

CO-ED AND POLLEN
A SPLIT RECORDING
COOL GUY RECORDS

I love Co-ed. It's just that simple, Co-ed rocks. The three-piece is a unique fusion of rocking guitar lines, inventive drumbeats from Waleed Rashidi, and a melodic and wonderful two part male and female vocal combination, courtesy of Kathy Cagigas and Mac Thompson. All of the songs on Co Ed's end completely rocked. Pollen is a good poppy punk band. They display pop sensibilities with rock guitar hooks, making for unique and clever songs. Some of my favorite tunes by Pollen were "Pearl White" and "Don't Let Them". This album is a very good representation of both Co-ed and Pollen, and I would highly recommend it.

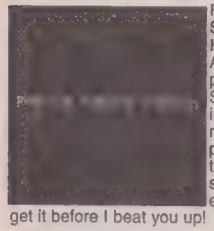
-Joe Licavoli



LINK 80
THE STRUGGLE CONTINUES
ASIAN MAN RECORDS

Despite the hardships that have plagued Link 80, this sextet manages to live up to the title of their newest release, "The Struggle Continues". Powerful vocals, thick grungy guitars, heavy bass lines, thundering drums and horns sharp enough to slice through cold steel make up a sound that is unique yet manages to retain its edge. The sound is somewhere in between a punk hardcore/ska mutation, traditional flavors and a tinge of third wave, which exudes an undying energy. Starting out like the soundtrack to an ominous, dark edged thriller, the first track, "Addiction" kicks in jamming with a vengeance and a fury. Other stand out contributions include "Nothing New", the sly and mellow feel to the fast paced draw of "Past Tense", the hardship of "Tengo Nada", and be sure to look out for that hidden track. All in all, a nice new effort from Link 80, Nick would be happy.

-Jaymes Mayhem



F-MINUS
S/T
HELLCAT RECORDS

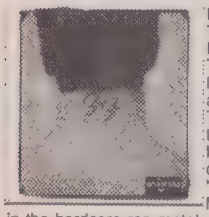
Aggressive shit here! Too bad they broke up. This four-piece displays some hostile behavior on their latest self-titled release. Songs like " Slave Labor", "Nothing Ever" and "You Owe Me" are insane! Makes you want to beat the living crap out of someone! I've never seen this band live and unfortunately they're not going to be playing anytime soon. This band probably stirred up riots wherever they played. Brad Logan and Jen Johnson truly display some strenuous vocal work and they sound remarkably pissed off in every damn song! All 20 songs! Grrr. It's a keeper, so go out and get it before I beat you up!

-Liz Ortega

KOUFAX
DOG 065 STEREO
DOGHOUSE RECORDS

When I finished listening to this four-song EP, I definitely wanted to hear more of the smooth, lush pop this band produces. Koufax is a quartet, presumably from the Midwest, made up of Andrew Cameron on piano, bass, and keyboards; Sean Grogan on synthesizers and keyboards; Dave Shettler on drums, synthesizers and backing vocals; and Robert Suchan on vocals and guitar. They look very, very young, but sound a lot older. Recommended for fans of moody, pop love songs with evocative lyrics. This is definitely worth getting your hands on.

-TeKoLoTe



FOO FIGHTERS
THERE IS NOTHING LEFT TO LOSE
RCA RECORDS

This is hands down, my favorite major label release this year. I have never really been very into the Foo Fighters' music, but I always thought they were creative and had great music videos. This new album shows that their music videos are not the only thing about the band that is amazing. They have melodic vocals layered with unique guitar lines and infectious drumbeats. These qualities are evident on the songs, "Breakout", "Gimme Stitches", "Generation" and the album's first single, "Fly Away". "There Is Nothing Left To Lose" captures something that is hurting very badly in the hardcore rap metal chaos and boy band mayhem of the music industry today, a little innovative word called ROCK.

-Joe Licavoli

HELLCAT RECORDS COMPILATION
GIVE 'EM THE BOOT II
HELLCAT RECORDS

This compilation isn't as good as the first, but it does feature some awesome bands like the Dropkick Murphys, U.S. Bombs, Tiger Army, and Hepcat. Pretty decent comp for a really cheap price. Also featured on this are Dave Hillyard and the Rocksteady 7, who, in my opinion, are an excellent rocksteady band. Joe Strummer and his Mecostasas...I mean Mescaleros are pretty good, too. Hey, it's cheap, go out and buy it so you'll start your very own Hellcat Give 'Em the Boot collection! Damnit!

-Liz Ortega

SAVE FERRIS
MODIFIED
EPIC RECORDS

Anaheim based Save Ferris has a lot on the line with they're new album "Modified". The band's second full-length album, "It Means Everything" surpassed gold status and rose the band into rock stardom, whether they expected it or not. Now the band is back with their new album Modified. Modified is the band's second album for Epic records and it shows an excellent musical progression for the band. The album is a stepping stone for the band that shows they don't just play one style of music. On the new album, many different music styles are displayed ranging from rock, ska, punk, funk and jazz. From the first song, "Turn It Up", it is obvious that Save Ferris has not lost one ounce of energy and charisma which caused "It Means Everything" to fly off out of record stores throughout the United States and beyond. The song is a look at the way a fan feels when they want they're favorite band's song played on the radio. The band's first single, "Mistaken", shows how much Save Ferris has improved in their music arranging and writing lyrics. The song is about the problems that Powell has experienced with her relationships since the last album. The song is upbeat and displays the trademark Save Ferris sound while incorporating excellent melodic background vocals. "No Love" is a slow rock ballad that displays a reggae feel and displays Powell's vocals brilliantly. Another song off the new album, "What You See Is What You Get", shows off the band's great horn section. You know what they say; the third one's the charm, so get ready to be charmed.

-Joe Licavoli

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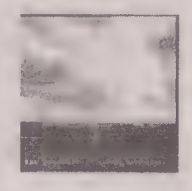

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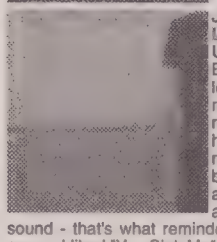
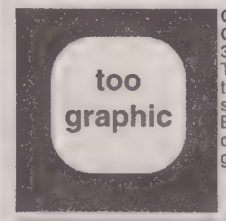
V/A
I LOVE METAL
TRIPLE CROWN RECORDS
This compilation is interesting. The album is mediocre at best. The crew over at Triple Crown records had the right ides: get a group of somewhat well known bands from different music genres (The Killingtons, Mephiskaphales, Supernova and Avail, just to name a few) and have them cover metal songs. However, the outcome is somewhat scary. Right off the bat, Reggie and The Full Effect's take on the song, "Reining Blood" is just really bad. The intro to the song is good, but the vocals are really weak and the band is not very interesting. Some of the songs that make this album not go below the mediocre line are, "We're Not Gonna Take It", performed by Less Than Jake, Jejune with they're cover of "No One Like You", and the fantastic Supernova doing the song, "The Trooper". This compilation is definitely something that you may want to pick up if it is in the used bin at the record store, but please don't pay more than five dollars for it.
-Joe Licavoli

STAVESACRE
SPEAKEASY
TOOTH AND NAIL RECORDS
Stavesacre's latest effort, "Speakeasy", is a magnificent blend of raw energy and pure emotion. Each song on the album is interesting and unique. Some of my favorite tunes were the melodic, "Sundown Motel" and the powerful, "You Know How It Is". Stavesacre combines hard core punk and melodic rock to form an individual and innovative sound. This new album makes me see big things happening for Stavesacre in the year 2000.
-Joe Licavoli

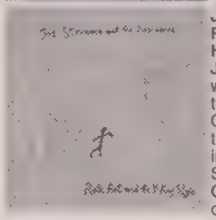


JUSTIN CLAYTON
LIMB
ULTIMATUM MUSIC
British singer/songwriter Justin Clayton began his public career as lead guitarist in Julian Lennon's touring band. "Limb" is his first release. In it, he joins lovely melodies with melancholy lyrics, resulting in a sound that reminds me very much of David Bowie in his late '70s "Major Tom" period, especially in the vocals department. I also heard echoes of Badfinger (on the more upbeat numbers), ELO, and "Imagine"-era John Lennon. On "Limb", Clayton is accompanied by two Swedish studio musicians, who fill in on bass and drums, which gives the CD a really full, almost orchestral sound - that's what reminded me most of ELO. My only reservation is the similarity of the songs. I liked "You Sink Me" best; it had more of a '60s, folk feel in its chord structure and thus stood out from the rest.
-TeKoLoTe

WRETCH LIKE ME
CALLING ALL CARS
OWNED AND OPERATED
I have heard Wretch Like Me on the Owned and Operated sampler and a few compilations, and I was quite impressed. "Calling all Cars", the band's new full-length release is not as impressive as what I have heard from the band before. The band has unique guitar lines and tight drumbeats, but the vocals are raw and lacking melody. My favorite songs on the disk were "Alone" and the hard-edged, "Rock Against You". The album is a worthy listen and Wretch Like Me is a good punk band, but they are not anything to write home about (if you are away from home).
-Joe Licavoli



GRAPHIC
CRYIN' FOR YOU
3 SONG DEMO
This LI quartet is young in age, but by the sound of them, you'd think that they're a major label act. Their 3 song CD smokes from start to finish, kind of reminiscent of early Van Halen, Tesla and Badlands. Very skillful songwriting backed up by talented musicianship ("The Dream") spells out a bright future for these guys. To get in touch, email graphictheband@mailexcite.com.
-MikeSOS



JOE STRUMMER AND THE MESCALEROS
ROCK ART AND THE X-RAY STYLE
HELLCAT RECORDS
Joe Strummer is Clash-less and revamping his awesome music with his latest Rock Art and the X-Ray Style. A few of the songs on this album sound like newer Clash songs. "Tony Adams" has that Clash sound that is always good to hear. Most of the songs have this jungle vibe and electronic sound. It's very different and experimental. Joe sounds great on every song, especially on " X-Ray Style". This song has sort of a Caribbean, reggae, folk sound. Overall, I think this album is great and I think it will appeal to any old Clash fan.
-Liz Ortega

RX BANDITS
HALFWAY BETWEEN HERE AND THERE
DRIVE THRU RECORDS
Straight from the pages of Teen Magazine's "Cute band Alert", the RX Bandits are back with a new offering. Not much to say here, a re-mastered and re-packaged version of the Bandits' latest album from the Drive Thru family. The quality is here though, cleaner, clearer and stronger audio bits than its predecessor, not to say that it didn't stand on its own either. "Ten Seconds Never Seemed So Long", "Wrong With Me", and "Walk Away", they're all there. If you already have the original release you may be content, but if you are a sucker for a re-mastered version... you know what's up!
- Jaymes Mayhem

WHITE SKULL
TALES FROM THE NORTH
NUCLEAR BLAST RECORDS
From the power metal side of the metal realm comes White Skull. With daggers in hand and guns blazing, these guys take the Manowar meets Maiden sound and crank out 12 tracks of pure metal bliss. Vikings, warlords, gods and monsters all come to life here, and if Dungeons and Dragons had a soundtrack, this would be it. Very European metalesque, but curiously satisfying.
-MikeSOS

RADIATION KINGS
EARLY YEARS
STUBBORN RECORDS

The best bands are often bands that never see radio airplay. So when you are lucky enough to come across them it feels like you are making a great discovery. Listening to the Radiation Kings debut album "Early Years" felt like that love at first sight moment. The fourteen tracks are stylish, intoxicating, and sophisticated. Led by the super loungy vocals of Lisa White, the Radiation Kings are proving that ska isn't a dying breed of music. Songs like "Murder" and "Spending Time" reflect their reggae/ska influences, and also showcases the bands dramatic flair. I absolutely loved their cabaret style, and intelligent lyrics that are such an integral part of the album. Find this album, buy it, love it.

-Cecelia Martinez

where's the cd cover?

VARIOUS
PUT SOME PUSSY IN YOUR PUNK CD
ON THE RAG RECORDS

Renae Bryant is a one-woman punk force to be reckoned with. When not fronting her band, she is a regular columnist in MRR, books shows, runs her own record label and maintains a full time job. While some punk rock activists talk about action and deliver only lip service, she is out there doing things. It's too bad some of the groups that she gathered for her female focused compilation didn't approach this project with the same dedication and commitment to quality that Renae seems to strive for in her own work. A 16-track collection of various punk genres from hardcore, punk, pop, anarchy, and even K records style bands with all or mostly female members. Surprisingly, the best known of the bands, NAKED AGGRESSION, turn in the weakest of the CD's songs. But I did hear a few good to moderately appealing cuts from THE LOUDMOUTHS, HE'S DEAD JIM, and THE FRAUDS. This isn't a bad compilation, but a flawed one that could have, and should have been much more. A few of the recordings had the worst audio quality and some bands seemed to be giving throwaway filler tracks when they should have been offering their best to sample. Considering the way most female bands get dissed and ignored in the music scene this CD is a decent sampling of the "girl power" out there. I only wish the women involved would have been more conscious how important this record could have been had they bothered to put their best foot forward. Hopefully Renae will do another all femme comp that really kicks some ass. There are enough good bands out there to do it.

-REID FLEMING

CLARK'S DITCH
INDEPENDENT RELEASE

This is the second full-length release by Clark's Ditch, a band from somewhere in the mid-Atlantic area. Comprised of Keith Davies (also of Down by Law) on bass, James Noll on drums, Zoey Rawlins on vocals and Ben Reese on guitar, this band really rocks. Rawlins vocals are clear, soaring and aggressive. The songs mix interesting timing (jazz-influenced time changes, according to the press release) with a generally fast beat. I liked "#1 bestseller" which was probably the most straightforwardly punk. Other songs are less accessible, due to the lack of melody and their somewhat unpredictable structure. Lyrics are interesting, with references to the Holocaust and Eichmann, F. Scott Fitzgerald and Mary Jo Kopechne. Now, I'll bet not too many of you know who the latter is, so I'll point out that she was a campaign worker who drowned in a driving accident with Ted Kennedy many years ago. Kennedy, of course, managed to get himself to safety, and the Kennedy family did its best to keep the whole thing very quiet. Overall, I'd recommend this to those of you who are open to something a little different that demands that you pay attention and forego the predictable aspects of what you're used to. "Bulletproof" covers the same ground as Concrete Blonde's "God Is a Bullet", but not nearly as well.

-TeKoLoTe

hack up a cover

STEVE HACKETT
THE TOKYO TAPES
SNAPPER MUSIC INC.

Anybody who followed the progressive rock band Genesis before Phil Collins turned it into bubble-gum pop knows that much of their appeal was due to Peter Gabriel's creativity and Steve Hackett's ethereal guitar work. Most people are familiar with Gabriel's musical career, but Hackett's career since Genesis, though less popular, has been just as productive. His 16th release since Genesis is a live recording from 1997, "The Tokyo Tapes". The double, enhanced CD is packed with incredible music, visuals and historic performance work from an all star band that Hackett assembled for two nights only in Japan. The band consists of Hackett on guitar, bassist/vocalist John Wetton from King Crimson, Asia, UK and Roxy Music, flautist/vocalist Ian McDonald from King Crimson and Foreigner, drummer Chester Thompson from Zappa, and Weather Report and Genesis keyboardist Julian Colbeck, a longtime Hackett collaborator. The material covered in the concert includes several classic, early Genesis hits, an eclectic collection of Hackett's solo material, two King Crimson songs and a song from Asia. To call an album like this prog rock is a disservice as these unbelievably talented musicians shift seamlessly from rock to jazz to classical throughout this performance. It's rare to hear this type of talent together and even rarer to see that they're having such a good time performing together. The amount of material they cover for a one-shot gig is mind-boggling considering the minimal amount of time they must have had together to rehearse for the two nights. Perhaps the only drawback to this recording is the realization that they'll never tour with this lineup. Of course, the positive aspect is that you can plug in disc two, crank up the computer and watch part of the concert. This album is a must for any serious guitarist.

-Dug

RELISH
S/T
AMERIGE RECORDS

This is a really unique sounding all-female band that has put together a strong album. What sets this apart from many other "albums" that I've heard recently is that there are a wide variety of song structures utilized here. It doesn't sound as if this entire album could have been recorded in one evening in a garage somewhere. "Uncomfortable Silence" features a very cool arpeggiated guitar riff that reminded me of the intro to "Today" from the Smashing Pumpkins. Michele Walker has one of those really lovely, yet strained set of vocal cords, that brings to mind the howling Annie Previn of Ednaswap. Walker can use vibrato in her voice when she wants to, but she doesn't overdo it. She can also hold notes remarkably well. In other spots, Relish demonstrates the ability to punk-it-up at will, but I sort of like their slower, prettier songs better. "Born Again" is about gaining a sense of disillusionment with religion from an early age. "Little Girl" is somewhat jazzy. But, I also hear loads of '60s influence in Relish, particularly from bands, such as the Jefferson Airplane and Joni Mitchell. "Castle or a Hole" is a wonderfully sad, acoustic ballad of sorts. "Alone" and "Marry Me" are perhaps inspired by relationship troubles. Volcom should be commended for their efforts at musical diversification in co-sponsoring this one.

-David Turbow

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RADIATION KINGS
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The best bands are often bands that never see radio airplay. So when you are lucky enough to come across them it feels like you are making a great discovery. Listening to the Radiation Kings debut album "Early Years" felt like that love at first sight moment. The fourteen tracks are stylish, intoxicating, and sophisticated. Led by the super loungy vocals of Lisa White, the Radiation Kings are proving that ska isn't a dying breed of music. Songs like "Murder" and "Spending Time" reflect their reggae/ska influences, and also showcases the bands dramatic flair. I absolutely loved their cabaret style, and intelligent lyrics that are such an integral part of the album. Find this album, buy it, love it.

-Cecelia Martinez

SOFTBALL
TENKU
ASIAN MAN RECORDS

Thankfully the 13 songs on this album by Softball are fairly short. I wish that I could write a more coherent thoughtful review of this album, but I don't even know what they possibly could have been thinking in making this record. There isn't anything about this trio or their songs that stands out as being remarkable. They make messy rock/punk music that is mostly noisy and for the most part painful to listen too.

-Cecelia Martinez

THE BOILS
WHEN THE SUN GOES DOWN
CREEP RECORDS

One listen from these PA punks and it feels like 1978 all over again. Taking the passion and energy of 3 chord punk and put their own twist on it ("Crock of Shit" and "Third World USA"), coming up with 8 songs full of piss and vinegar. If you dig punk with an East Coast hardcore edge, then the Boils is worth a spin.

-MikeSOS

THE STUBBORN ALL-STARS
NEX MUSIC
STUBBORN RECORDS

The Stubborn All-Stars, roster of players is impressive enough to make their third album a hit. Featuring ska veterans such as King Django, Victor Ruggiero of the Slackers, and Lord Sledge of the Toasters, "Nex Music", is album not to be missed. Together, the All-Stars have crafted a sound that blends reggae, jazz, ska, and good old rhythm and blues. Songs like "Saturday Night" are memorable because they are harmonious, flowing, and incorporate such a variety of sounds and styles. Songs like "I'll Never Go Back Home" are great because they don't sound like anything else I've heard before. I was completely impressed with the All-Stars ability to bring the ska sound to new heights. They are without a doubt one of the premier ska bands today.

-Cecelia Martinez

THE RESONARS
BRIGHT AND DARK
GET HIP RECORDS

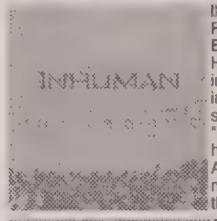
Whoa! What happened? Suddenly it's 1966, and I'm on Sunset Strip. There are bright explosions of color everywhere, everyone is wearing paisley, and everything is written is this strange blocky rounded type. The air is filled with the jingle-jangle of psychedelic pop, made overly cheerful by too much sunshine (of both varieties). Ringing guitars sweep me away to a fairyland of peace and love and an occasional broken heart to keep the balance of yin and yang going. They're even singing old Bob Dylan songs. Oh, wait. It was just Bright and Dark by The Resonars.

-G. Murray Thomas

LIVID
S/T
MA ENTERTAINMENT

Making a big buzz on the left coast, Livid, a four piece aggro rock outfit, takes the extreme rock styles of Korn, Coal Chamber and System of A Down and put their own stamp on it. 7 tracks full of hypnotic rhythms ("El Diablo") with mantra like vocals will draw you in ("Feeding Frenzy") to their world of chaos. If you dig 90's metal, check out www.livid.net and see what these guys are all about.

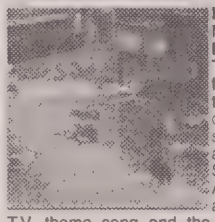
-MikeSOS



INHUMAN
REBELLION
EXIT RECORDS

Hardcore's unsung heroes Inhuman return with another fine offering. This Brooklyn quartet's newest 10 track disc contains the intense punk metal meets hardcore sounds that make this band stand above the norm as far as hardcore goes ("Rebellion" and "Too Far Gone"). Going beyond the normal stagnant sounds of hardcore, Inhuman's influences range from Metallica to Sick Of It All, and it shows in each song. If you dig metal, hardcore, or heavy music in general, Inhuman will not disappoint. Get in touch with them by logging on to www.inhumanlegion.com.

-MikeSOS



HI-STANDARD
MAKING THE ROAD
FAT WRECK CHORDS

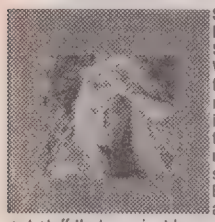
Those crazy Japanese ambassadors of punk rock are back with a follow up to their last release "Angry Fist", and this time around they deliver more quality socially tilted punk tunes. Fast and furious is the sound set to posses the airwaves emitting from those speakers, strong and strained vocals, striking guitar, pumping bass and hard driving drums solidify the sound of this three-piece outfit. Stand out tracks include the lyrically strong "Teenagers Are All Assholes", the wake up call of "Just Rock", the fall from grace of an idol in "No Heroes", the hysterical rendition of the "Green Acres" T.V. theme song and the killer loungy collaboration with Goatees on "Tinkerbell Hates Goatees". They may not be able to speak English all that well, but above all else Hi-Standard is fluent in the international language of punk rock.

- Jaymes Mayhem

BABYLON WHORES
KING FEAR
NECROPOLIS RECORDS

The Babylon Whores are labeled as death rock cult legends in their press release, and judging from their new 10-track disc, this Finnish quartet is close to that moniker. Maybe not legendary, but their evil rock style a la Danzig ("Radio Werewolf") and their overall musical density ("Skeleton Farm" and "Fey") which can best be described as a metalized Iggy Pop, is nothing to take lightly. Babylon Whores make an album that both Alice Cooper and Marilyn Manson would be proud of, both in the music and schlock department, and if you dig the gloomy side of the fence, then these guys may be worth a spin or 2 for you.

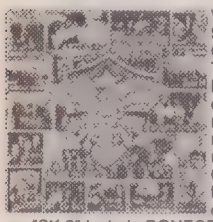
-MikeSOS



SEBASTIAN BACH & FRIENDS
BRING 'EM BACK ALIVE
SPITFIRE RECORDS

While most 80's hair bands are experiencing their revival period, former Skid Row frontman Sebastian Bach instead decides to recruit a few of his "friends" rather than ex-bandmates. The result is Bach's first solo effort Bring 'Em Back Alive. And while the 16 track CD contains mostly live tracks of old Skid Row numbers recorded on Bach's solo Japanese trek, it's the 5 new songs that standout. With a New York Dolls swagger ("Blasphemer"), some Bowie-esque balladeering ("Superjerk"), and a pure metal attitude a la Sabbath, Priest and Pantera ("Counterpunch"), Bach brings out stuff that you just know those lazy crazy late 80's couldn't draw out of him. If you'd like to hear one guy who's not only not afraid to hone up to his past, but is also unafraid to face the future, pick this CD up and see just what we've been missing from Sebastian all these years.

-MikeSOS



V/A
SCENE KILLER 2
OUTSIDER RECORDS

This is a very cohesive new compilation of oi, street punk, and skinhead bands, none of which have ever been, nor ever will be, my cup of tea. As one might expect, some of the recordings are superior (no racial puns intended there) to others, but it all seems to flow nicely in terms of the song order. MENACE, from England, muster up lyrics, such as, "I think I'll spend me time burning holes in the Ozone Layer". THE AUTHORITY serves it up rough, tough and fast. RADIO 69 register their complaints about society and the government through tuneful blue collared shouts. Other notable bands on "SK 2" include BONECRUSHER, ANTIFLAG, DISCONTENT, the DROPKICK MURPHYS, FUNERAL DRESS, and CLIT 45. Many of these bands, such as DISORDERLY CONDUCT and BLIND SOCIETY, seem to be lashing out at the struggles of class versus class. NINE NINE NINE open up their eponymous song with a guitar line borrowed from "My Country 'Tis of Thee". I had expected to hear all screaming and yelling on this CD. THE UNSEEN is a very angry band. But, much to my surprise (regardless of their topic of choice), many of the bands, such as BOOTS AND BRACES, sound surprisingly melodic on tape. With 30 tracks included on the disc and a running time of at least one hour, you're sure to get your money's worth. Outsider is really starting to sprout as a local label for this genre of punk music.

-David Turbow

SNAPCASE
DESIGNS FOR AUTOMOTION
VICTORY RECORDS

What has 10 legs and kicks severe ass? It's Snapcase of course, silly reader. Batten down the hatches boys and girls, cause this Upstate NY juggernaut has returned. Armed with 11 tracks of pure aggro intensity and metalcore goodness, Snapcase's latest just shows why these guys landed a tour with Deftones last year and are steadily climbing the rock ladder of success. By mixing Helmet's staccato guitar play ("Break The Static") with some of hardcore's most memorable melody lines ("20th Nervous Breakdown" and "Energy Dome"), this is the best 30 minutes one can spend with a CD. Post hardcore angst never sounded so beautiful. A must have for the new millenium.

-MikeSOS

THE GET UP KIDS
SOMETHING TO WRITE HOME ABOUT
VAGRANT RECORDS

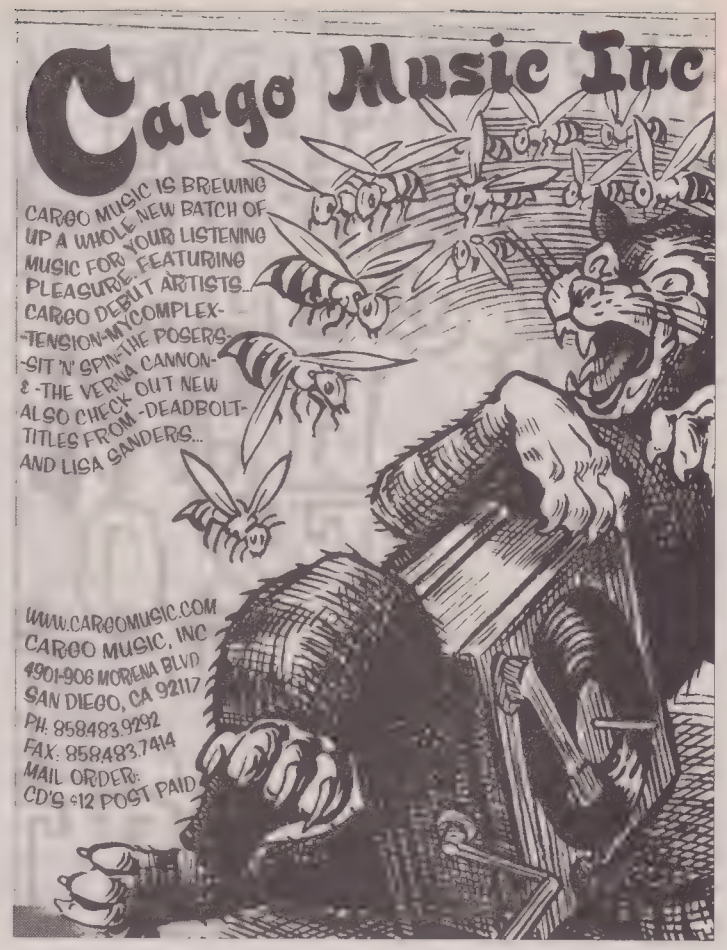
Kansas City's pride and joy are back with "Something To Write Home About". The album is the band's first effort with LA based, Vagrant Records. The album follows up their well-received Doghouse debut, "Six Minute Mile". The biggest difference on this CD from the other is the vocals. They are smooth and filled with melody, unlike the previous whiny vocals on the last record that branded the band as a typical emo band. With this new album, The Get Up Kids show that there is nothing typical about them. The album goes from full force rock, as on, "Holiday" and "Red Letter Day", to the slow rock ballads, "Valentine" and "Out of Reach". Every song on this album is excellent and shows off the bands great talent with rocking guitar lines, punchy drumbeats, strong vocals and interesting lyrics. These elements are displayed on "Close to Home", which deals with the band going on tour and leaving they're homes. I was never a fan of The Get Up Kids until I listened to this album and saw them live: Now I am definitely converted.

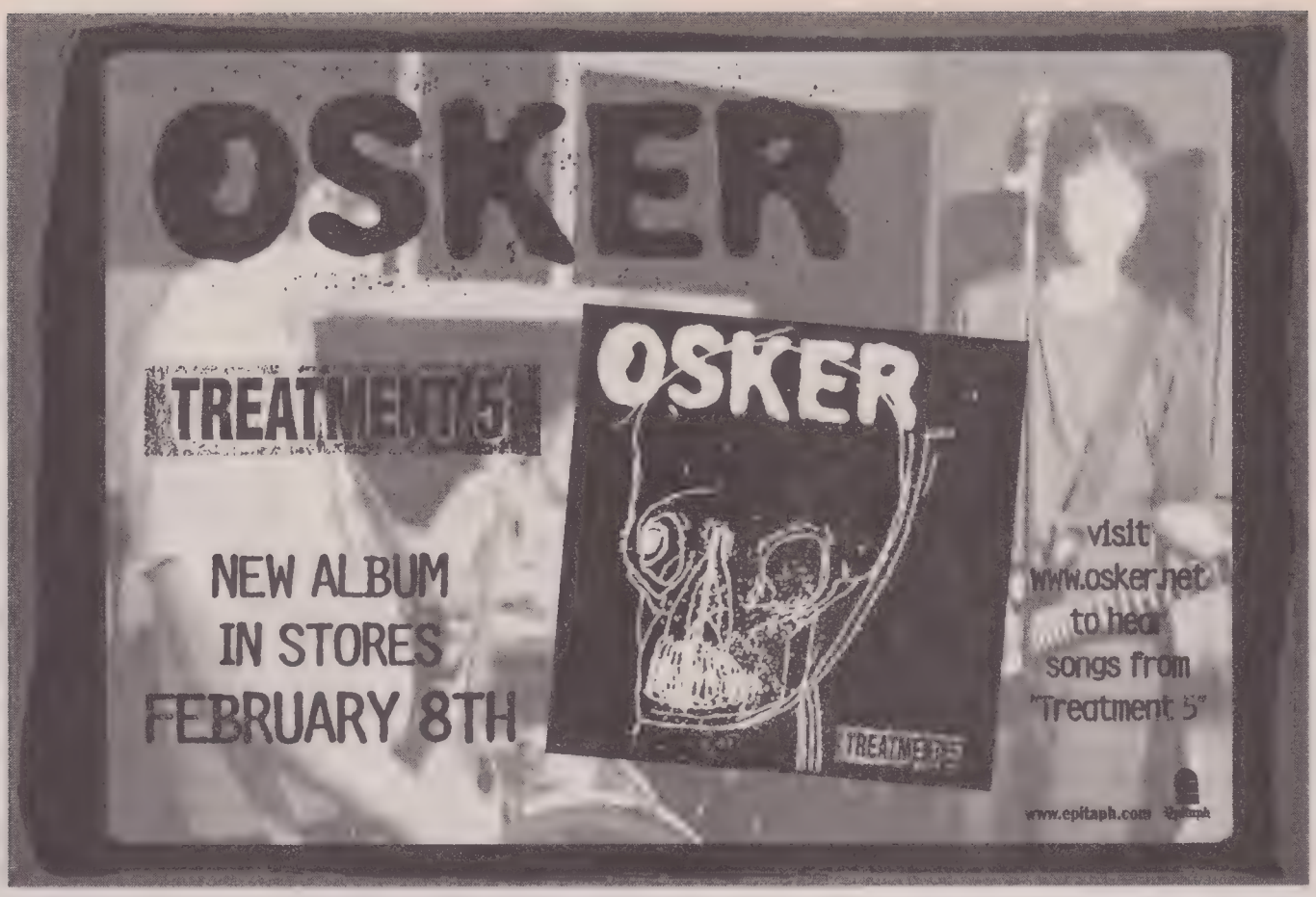
-Joe Licavoli

THE FROWNIES
S/T
FASTMUSIC

The Frownies are from South Carolina. "2 Steps Left" reminds me of Fugazi, especially in the way the singers trade off chesty vocal duties. "On Take Hold", there are some imperfect, yet irresistible 2 part vocal harmonies that bring to mind the better moments of Weston. There are also plenty of big punchy guitar riffs throughout the disc, along with the staple of pop/punk- starts and stops, rhythm changes, and ultra-tight endings. I really like the Dinosaur Jr. style guitar solos that are thrown in on some tracks too. Apparently, some girl(s) must have 'dissed the singer/guitarist, Jasin, pretty badly, because each of his songs seems to be inspired by those "me-and-you" type of troubles! "Summer's Over, Go Home" reveals a hard punk rock edge, while "F-Van" is much more poppy (sort of like Down By Law or Smartbomb mixed with the Ramones). The tempo changes on "Lime" were great, and the vocals are snotty.

-David Turbow





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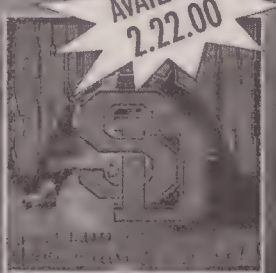

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SQUIRRELS FROM HELL
NUTCRACKER SUITE
RODENT RECORDS
This Long Island quartet remove all boundaries and rock pretenses and draw up new ones for themselves on Nutcracker Suite. This veteran outfit falls somewhere in the indie rock/punk category. Taking dashes of the Ramones ("Good Eye/Bad Eye"), Talking Heads ("Clues But No Crime") and even parts from power popsters like Cheap Trick ("Emily's Sister"), SFH is a band that may seem disjointed and jaded at first. But after a few listens, their sense of melody and musicianship shine through and the infectious choruses stick in your head.

-MikeSOS

DONVAN'S BRAIN
ECLIPSE AND DEBRIS
GET HIP RECORDS
Oh my god! What a great CD! This one grabbed my attention from the first few notes, and I almost didn't finish my quota of reviews for the month, because all I wanted to do was listen to it over and over. Eclipse and Debris is all gorgeous space rock, kind of like a looser version of Pink Floyd (like what might happen if they ever just jammed). Donovan's Brain appears to be primarily the work of one Ron Sanchez, with a shifting cast of other band members. However, as most of the CD was recorded in sessions immediately following tours, the various bands are tight and solid. Most of the songs are constructed around a single guitar line provided by Mr. Sanchez, not a riff, but a flowing lead, running all the way through the song. On many tunes, the band then drives that line forward, on others it is merely augmented by studio trickery. Still, the disc ends up powerful and coherent. Eclipse and Debris is divided about equally between lyrical songs and instrumentals. The instrumentals are wonderful excursions into musical space. The songs are melodic without being obnoxiously poppy. The lyric (when I could figure them out) are as surreal and goofy as one would expect, such as "Joey's in the pouch/ An unusual/ marsupial" ("Joey's in the Pouch") and "He lives in his mind/ Like two white spiders" ("Two White Spiders", a tribute to madman musician Roky Erikson). If you like music that manages to rock hard and space out at the same time, you need to check out Donovan's Brain.

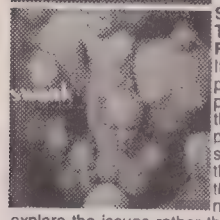
-G. Murray Thomas

THE BLOOD DRAINED COWS
S/T
TRIPLE X RECORDS
The Blood Drained Cows are no strangers to the music scene, with each of the members coming from seminal bands like the Angry Samoans and The Floors. Post power pop never sounded more jaded or for that matter, more like Nirvana circa Bleach ("A-Bomb Love" and "Nowhere Around"). And, let it be known that these guys play a mean vacuum cleaner ("I Lost My Mynd"). If you like punk with a flare for musicianship and a twist of sarcasm, then the BDC may be what you need.

-MikeSOS

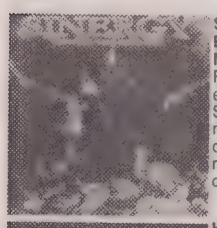
HOOKERS 11
BLACK VISIONS OF CRIMSON WISDOM
SCOOCH POOCH RECORDS
Death to false metal is what Hookers 11 declare, and their testimony lies in the 11 tracks that they offer on their cheesy titled, yet kick ass album. Shades of Danzig ("Ride The Dragon.."), Kyuss ("Maximum Overdrive"), Motorhead ("The End Is Comin'"), and good old fashioned foot stompin', beer swiggin', ass kickin' rawk and roll is what you'll find here. A kick ass rock album that's perfect for blasting out your car or waking up the neighbors.

-MikeSOS



SWANK
THE THINK FOR YOURSELF MOVEMENT
FUELED BY RAMEN RECORDS
If I describe Swank as playing politically oriented punk-ska, you'll probably think you know what it sounds like. To a degree, you're probably right, but me just say, "It's better than that." Swank plays their version of ska with talent and energy. This is not lightweight pop ska, but a heavy, rock steady version. The musical textures shift constantly, and include elements of rock, pop and even folk in the mix. The horn section is tasteful and unobtrusive. As the title of the disc implies, much of the songs here deal with individuality and nonconformity. The lyrics are political but not polemical. They explore the issues rather than preach about them. The theme is further highlighted by snippets of conversation interspersed with the songs, all of which deal with issues of non-conformity, whether it be a haircut or the type of car one drives. Swank espouse individuality, and bring just that to their music.

-G. Murray Thomas



SINERGY
BEWARE THE HEAVENS
NUCLEAR BLAST RECORDS
Remember Doro Pesch? How about Lita Ford? These metal maidens redefined women in the rock genre. Enter Sinergy. This Swedish quintet takes a different twist with their neo-European metal with the vocals of a female frontwoman. And the result is quite refreshing, as their 9 track disc sounds like Pat Benatar meets Megadeth ("Beware The Heavens"), a quirky yet welcomed change in the male dominated metal singer role.

-MikeSOS

HOPPERS 13
COLONIZATION: AN INDIGENOUS PERSPECTIVE INTO A CULTURE OF RAPE
BAD FOOD FOR THOUGHT RECORDS
Doesn't it kind of defeat the purpose of singing for a cause if your lyrics are entirely unintelligible? The music on Colonization is catchy punk, with some interesting timing variations, but I couldn't understand one word. Luckily, the CD comes with a very informative booklet, which provides plenty of information about the cause in question, in this case, Canada's treatment of its Native population. Apparently, if you can believe it, the Canadians treat their Native Americans worse than the U.S. does, effectively denying them all rights. The booklet goes on to outline various initiatives, propositions, and organizations one can support this cause. So you get some fun music, and information on a good cause. Maybe you'll have better luck than I did establishing the connection between the two.

-G. Murray Thomas

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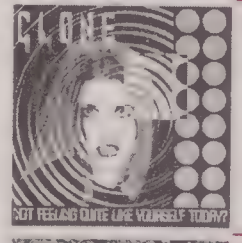

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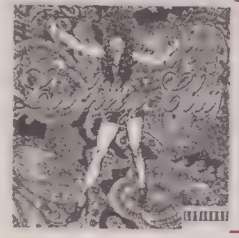

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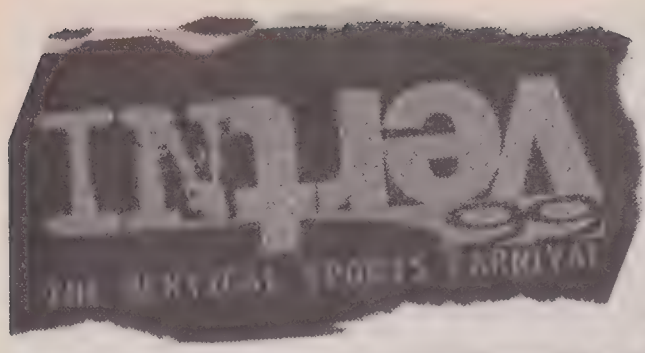
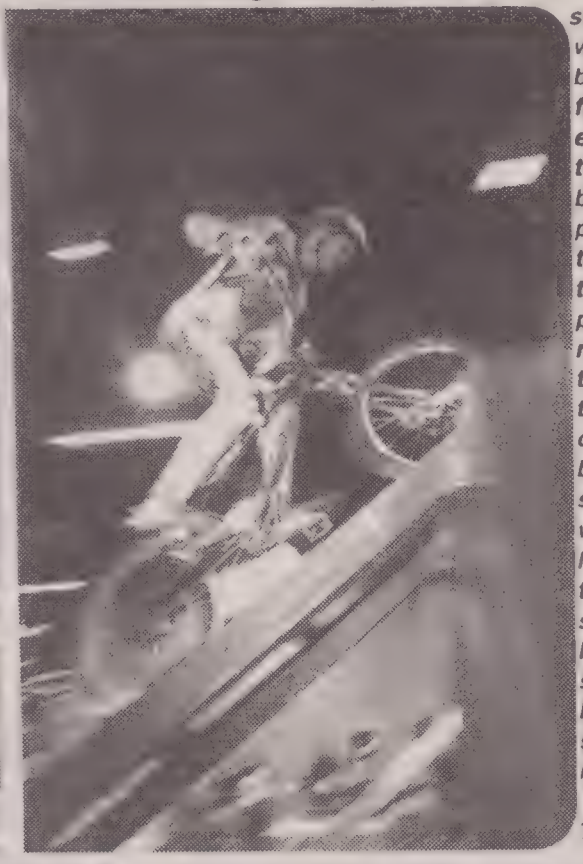


Invert '99
Nov. 19, 1999
Anaheim Convention Center

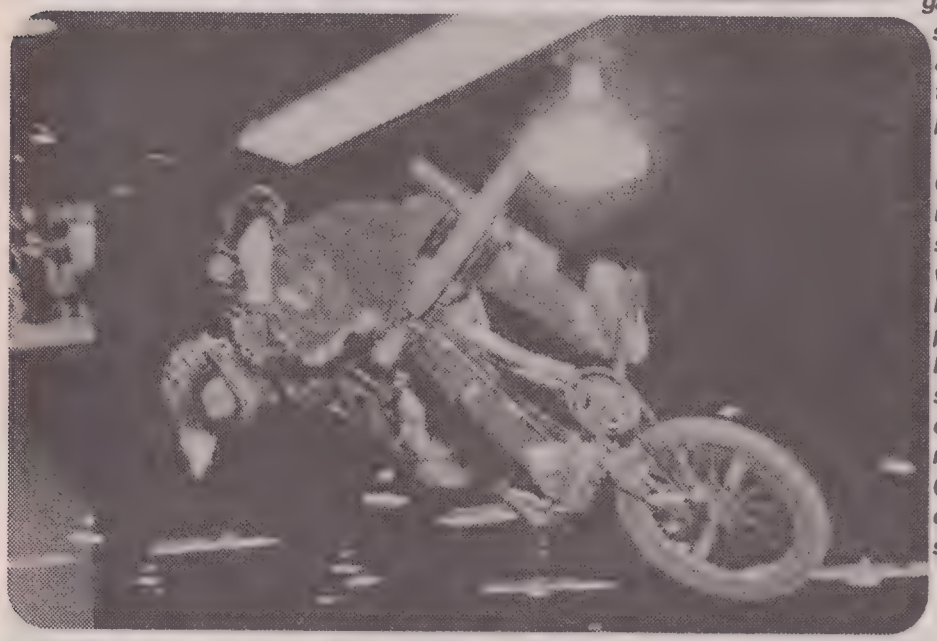
By John Sweeney Photos By Scott Wulfestieg

On the first of the three nights scheduled for the Invert '99 shows, I arrived at the Anaheim Convention Center in time to catch the last half-hour of the performance by the Anglo hip-hop band, Blood of Abraham. The only reminders that the show was part of the "vertical sports" convention were the snowboarding videos projected on a screen behind the stage. The band was entertaining but the arena floor was nearly empty. Actually there were probably over fifty people there, but in that huge space, the floor looked pretty vacant. It reminded me of the yard at rec time with the cons prowling back and forth or sitting against the walls. Nevertheless, the two rappers on stage seemed to be enjoying themselves, while the band produced some catchy melodies.



The next band to play was Common Sense. I thought to myself, "They're a pretty well-known band, maybe more people will show up". The girl who presented the band was blond, slinky, and attractive and being unfamiliar with Common Sense, a hope rose within me that perhaps she was the lead vocalist. After introducing the band, however, she disappeared. Unfortunately, the crowd didn't grow any larger once Common Sense made their appearance. Most of the people present seemed preoccupied scanning the arena for people they might recognize.

Despite additional snowboarding videos, mellow reggae energy, songs about Babylon and smoking pot, a great brass section, and some pretty funny canned applause, the situation grew steadily worse. Common Sense's



reggae music wasn't bad at all. I especially liked their cover of "All Along the Watchtower". In a smaller venue this show might have worked much better. It was a tragic tableau, people kept leaving, shaking their heads, abandoning the struggling scene like rats fleeing a sinking ship.

I spoke briefly with a security guard that told me that a much larger crowd had been expected. Half of the security staff had been sent home earlier in the evening. If things didn't pick up on day two of Invert '99, day three's events would probably be cancelled.

Ridiculously, in the middle of Common Sense's set, the slinky blond girl who had introduced them was trotted out again in order to generate crowd enthusiasm. Even the sexual appeal of Tara the emergency reggae go-go dancer, however, was not enough to save this show. A few girls in the sparse audience were wiggling energetically here and there, but failed to liven up the rest of the people around them.

Once again, we learn that sometimes the situation is so hopeless that even sex doesn't sell. More importantly, we see that a large venue is not necessarily a good venue. Most likely both of the bands I saw would have preferred a small lively crowd at a Linda's Doll Hut rather than an apathetic larger crowd scattered across an arena floor. After an experience like this, one's appreciation is renewed for smaller venues in which the band (whatever its quality) is necessarily the focus of attention rather than the expanse of empty space around it.

More coverage to come in next issue.

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HOLY FUCKIN BEEJEZUS ...after a month of refreshing, regearing, regurgitating, and reiterating, Old Man Blith is back with some record reviews, a 12 Gauge, a months worth of food and water and a bombshelter in the backyard, WOOOOOOOOOOO!!!!! By the time you read this, Y2K will have come and gone and all you mindless yo-yo like sheep can stop bombarding me with useless emails selling me a lantern with a 5 billion year half-life. I DONT GIVE A FUCK. Here's my last stab at your favorite records of the millenium...along with my list of the best shit to go down this Millenium....

Backyard Babies "Total 13" CD (Scooch Pooch)
Woooo! The biggest and baddest rock band in England right now is actually from Sweden, THE BACKYARD BABIES are that firm sexy mix of Social Distortion and...and...wait..cum to think of it they just sound like Social D. Scooch Pooch brings us the purveyors of "Glam Rock 2000". Complete with tattoos, Dregen (formally of the Hellacopters, but this was actually his first band), and some stinky Ramones shirts. It's a whole lotta rock, a whole lotta roll, and a whole lotta Social D influence. Young star-eyed girls can get just as um, stimulated, off the outlaw look here too. Move over Mike Ness.

THE BOBBYTEENS "Fast Livin & Rock N Roll" CD (Estrus)
Girl dominated glitter prom-night rock and roll from the dirty bird streets of San Francisco. With ex-mummy Russell Quan banging' the skins, and ex-Trashwomen twangin' axes and screaming along, the Bobbyteens have all those attractive elements needed to keep a room full of intoxicated young males captivated. Thus achieving the goal of entertainment. (That and bitches, crack cocaine, and benzo's, yo). Runaways, Nikki and the Corvettes...it's all here for the taking.

THE DRAGS "Set Right Fit to Blow Clean Up" CD (Estrus)
Adding a second guitar player and a new drummer, Cat from Scared of Chaka has done nothing but wonders for these New Mexican giants. Providing us with their most eclectic recordings to date, the hodge podge still feature buzzing, biting guitars and getting-the-girl-you-just-picked-up-at-the-bar-outta-those itchy-stockings-while-slammed-on-cap'n'cokes. Basically it reeks of sex appeal. And not just because Lorca the bass player is a damn hotty. Get it, got it? Good.

THE QUADRAJETS "When the Worlds on Fire!" CD (Estrus)
Triple pronged guitar mayhem returns with this, the latest work from what oughtta be the south's new sons ala Lynard Skynard. The improvements this band has made since their debut 7"s is remarkable. Southern fried fits of blues based rock that hallmarks the eventual coming of a rock and roll "revival". Ten tracks in all, including a sizzlin ditty titled "John Lee Hooker is My Heavy Metal". God fucking damn right.

ESTRELLA 20/20 "Afromexicana" CD (Estrus)
Yeah! Bullet sashes and bad 60s girls underwear are the most obvious first signs of a good time, and Estrella 20/20 delivers. And once again, it's those zany Japanese folks teaching us a thing or two about the style of music we created. Fusing blues with 60s garage rock has been done over and over, especially on Estrus; nonetheless it's fresh, interesting, and damn fucking good.

The Onyas "Three More Hits From..." 7" (Junk)
This is the best record cover I've ever seen. I'm pleading with any record biz people reading this, send me more things like this. Young girls, commit acts like this and send me the proof. Goddamn. Simply, it's a massive lesbian orgy. The way I've heard it, this was Katon's last approved record sleeve before he quit Junk...hopefully he'll be releasing plenty more sleeves like this on his new label, BLACK DEVIL RECORDS. Anyhow. Anyway, it's that Aussie power rock and roll you've come to love from The Onyas. Seriously though. I could never listen to it again; I'll just stare at the cover. The white vinyl isn't going to hide the cum stains. Damn.

Ultra Swank Sampler CD (Cacophone)
More good looking girls, this time fully dressed in black and gracing the cover with ray guns and microphones. Here you've got a buffet of "Straight-Up American Rock and Roll music" (to quote the cover of the record itself) the fine folks at Cacophone have put out over the years. Included in this eclectic mix are Speed Devils, Jack Black, The Frampton Brothers, Rocky Velvet, Annabel Lee, Nogoodmix, and several others. 22 bands, 27 tracks, and just 5 bucks ppd. Definitely worth such a small investment, to discover the joys in Surf, Rockabilly, and other rock and roll Cacophone graces us with.

SMUT PEDDLERS "Tarball 2000" CD (Ransom)
For quite sometime, the Peddlers have been making a racket here in the Southland. With their excellent 7" "STP and Silicone" out recently on Hostage, the cats have followed it up with an excellent full length (which maybe their debut, I'm not for certain) Anyway, it's old school punk rock with a 'roll edge to it. It isn't PC, but it's in your face and nasty as a son of a bitch oughtta be. Huh? Anyway, I've still never seen these cats live, now that I've got some solid stuff of theirs under my belt I'll make a more aggressive attempt to get out to witness them testify.

LORD HIGH FIXERS "Is Your Club a Secret Weapon?" CD (Estrus)
The Americanized cousins of the aforementioned Estrella 20/20, THE LORD HIGH FIXERS harkon you back to any era you choose. Pulling from mind altering jazz to strung out 60s garage rock and roll, the 'Fixers offer you a seat on their freethinking political whirlwind. Featuring props to Mario Savio placed over warmly inconspicuous sounds of revolution; Tim Kerr and the boys certainly know how to fill up a room with sound and empowerment. Necessary.

STRAIGHT OUTTA BURBANK compilation CD (Bomp)
WOOOOOO! Twenty five years of Bomp records has netted us a shitload of good music, culminated on this double CD. 45 tracks and a 24 page booklet featuring the highlights of the Bomp existence. Tracks include bands such as...The Zeros, The Dead Boys, Nikki and the Corvettes, MC5 (doing "Looking At You" of course), One String Sam, The Pushers, and many, many others. This is the shit and well worth the money.

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1. Meeting my girlfriend, I know it's sappy, but true.
2. Silicone breast implants & gang bang pornography
3. Gibson guitars
4. Tattoos.... Girls with tattoos.
5. Jawbreaker (the band, and yes I'm serious)
6. Rose McGowan

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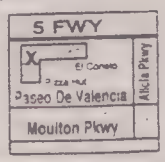

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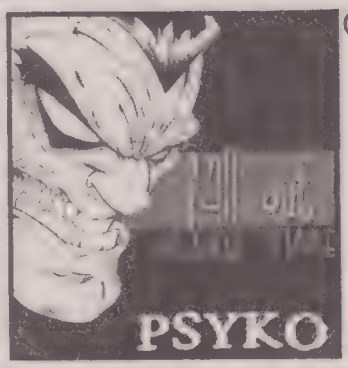

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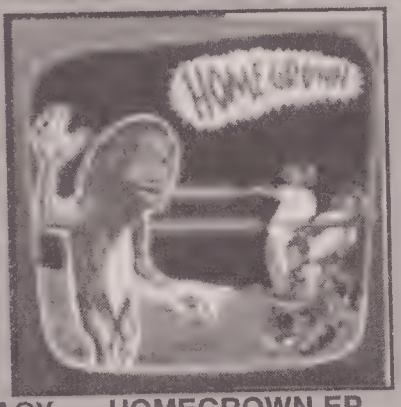

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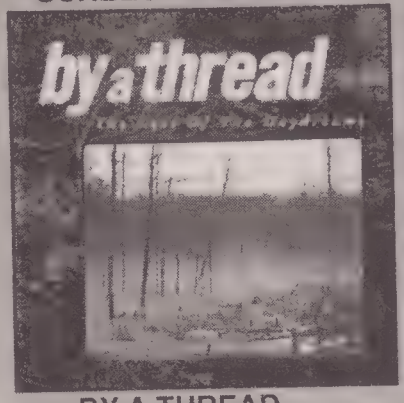

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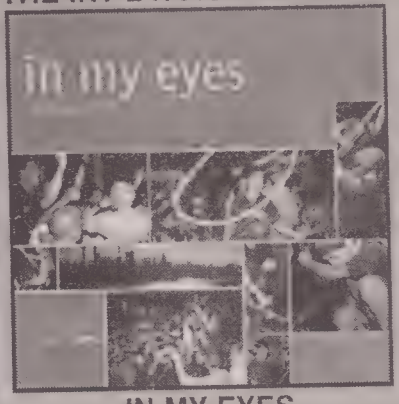

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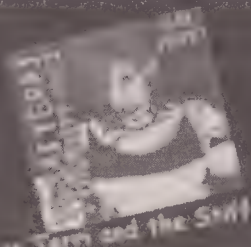

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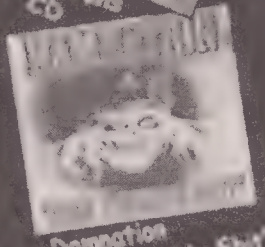
Bad Samaritans "Ouch" CD



Damnation "Sick Phuckin Shit" CD

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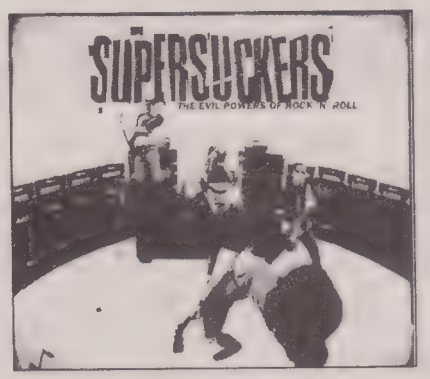

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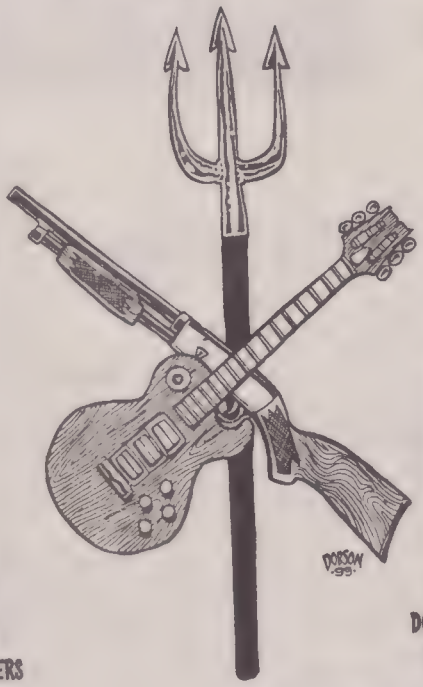

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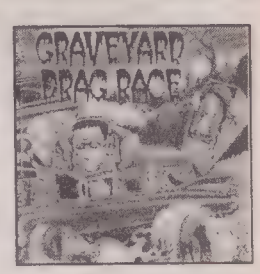

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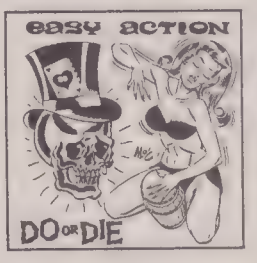

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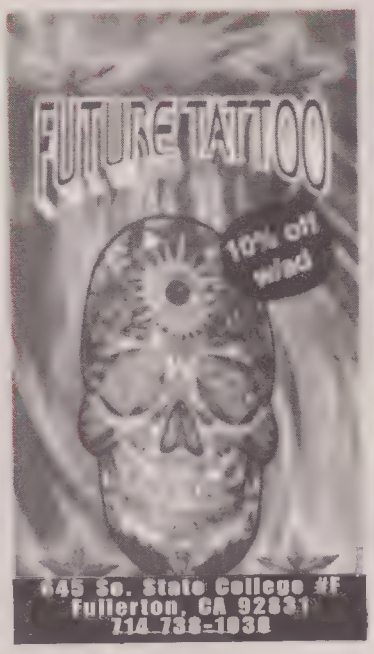

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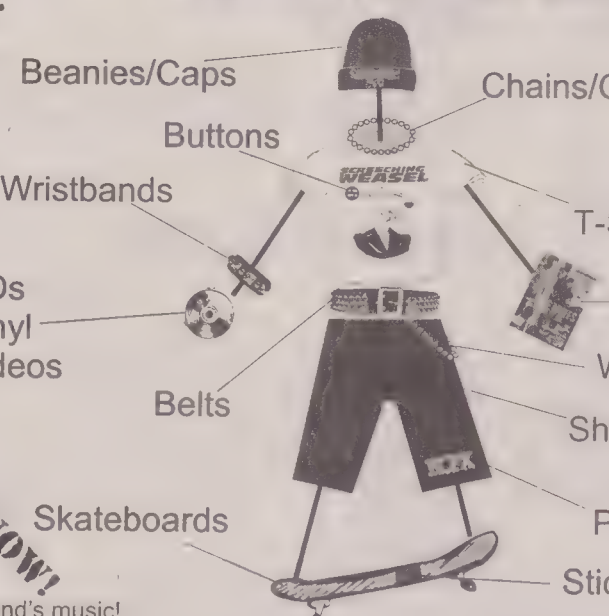

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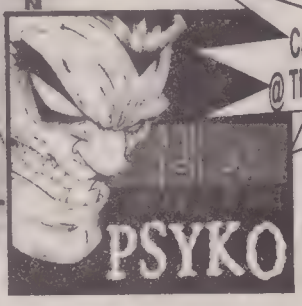

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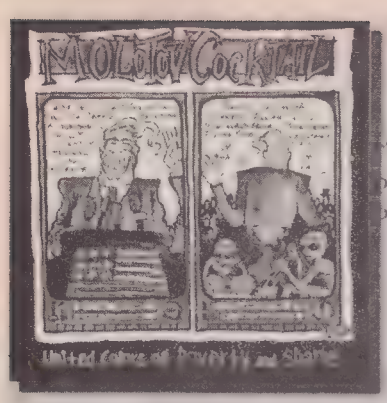

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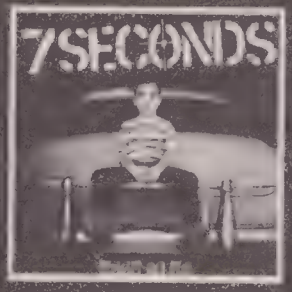

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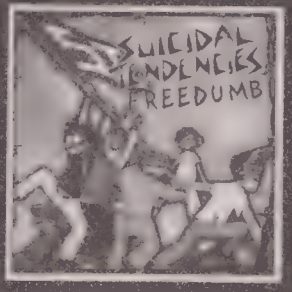

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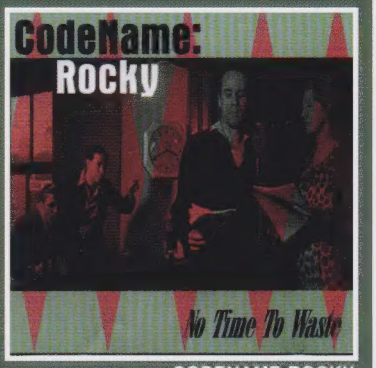

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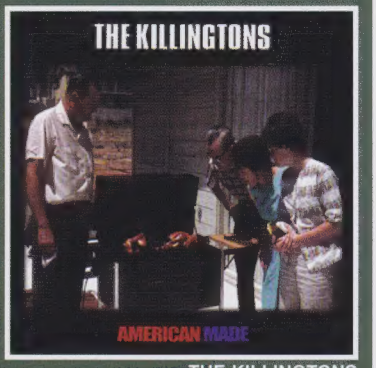

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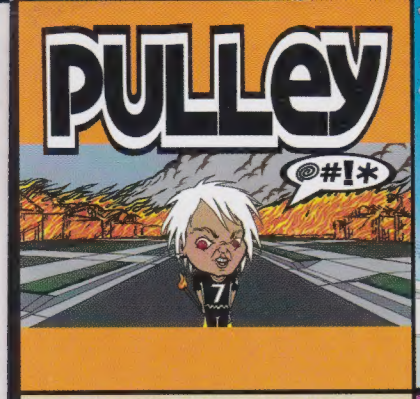

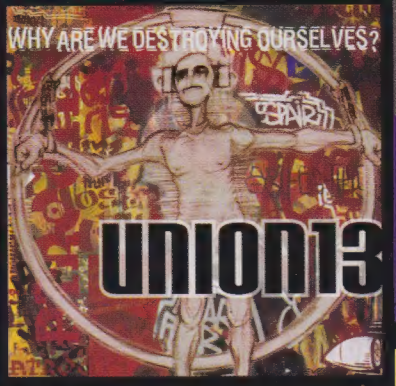

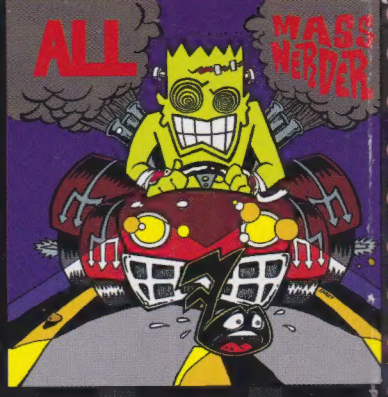

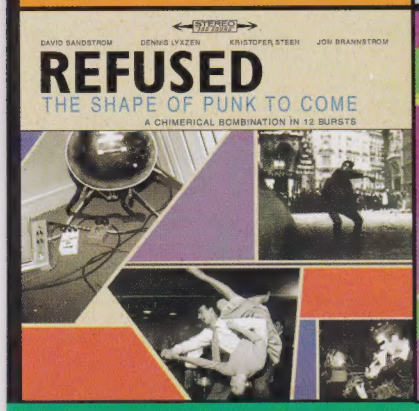

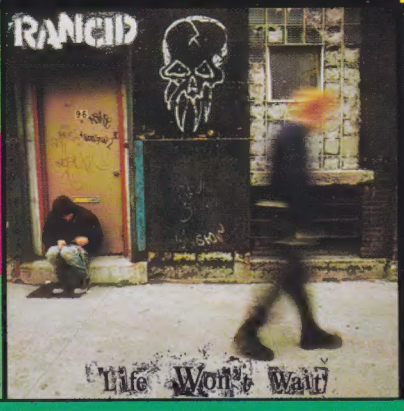

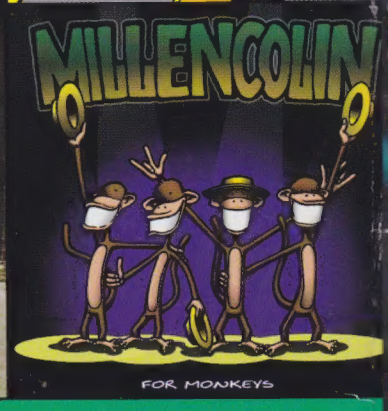

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